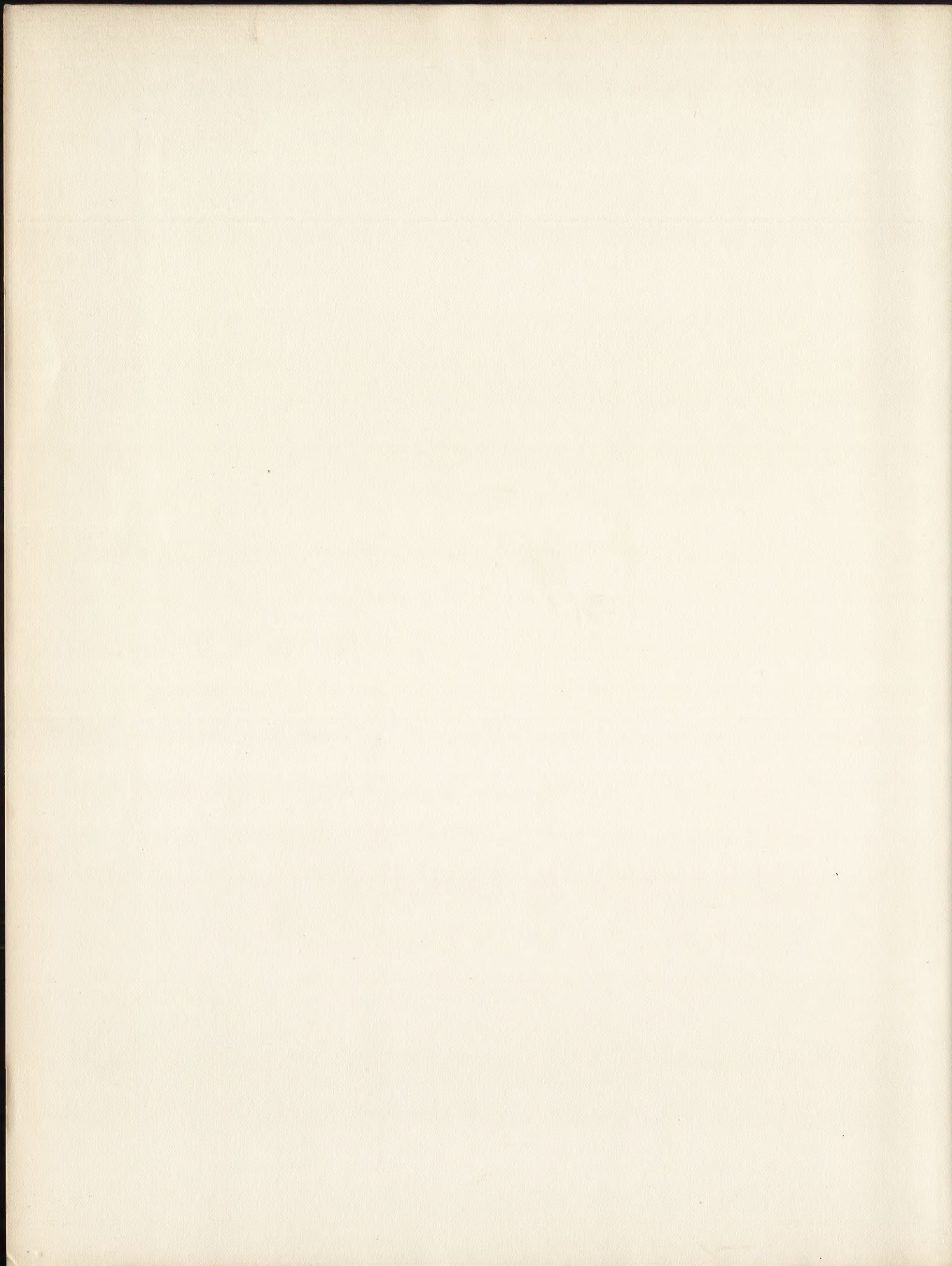


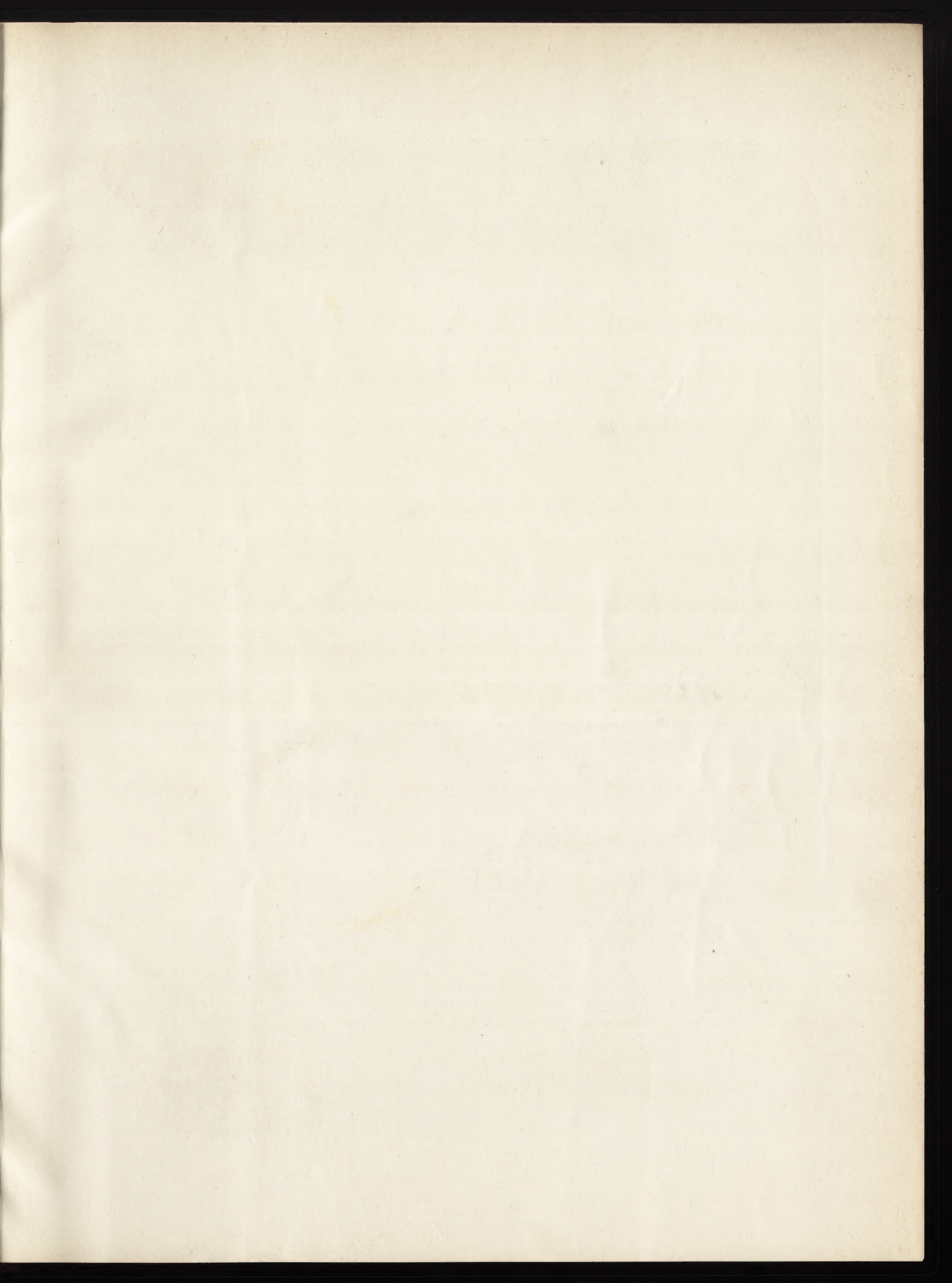




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PORTRAIT OF A LADY

(MARQUISE DE POMPADOUR?)

Reproduced from a Pastel

By Rosalba Carriera (called Rosalba)



The Dickins Collection of Porcelain

By "Virtuoso"

MR. C. J. DICKINS'S collection of china and porcelain is one of the finest in England, being especially rich in Sèvres and Dresden, the section which forms the subject of the present article. To be a true connoisseur in "old" china requires certain specific graces of understanding, which, unfortunately, are not the happy possession of the majority of mortals. These are: practical knowledge of the texture of the various porcelains, of their marks, and of the artists who designed and painted the amazing variety of beautiful trifles which, as by a miracle, have descended unbroken, or at least but slightly damaged, to our time—no doubt through many strange vicissitudes of fate and fortune. Mr. Dickins, of Arkendale House, Putney Hill, it is almost needless to say, possesses all these necessary qualifications, thanks to

Mr. Dickins certainly belongs to the last category of connoisseurs, since he collects only things beautiful in form and quality, and, above all, unblemished. There are no doubt many specimens of china which are very curious and rare, but absolutely ugly, and of such Mr. Dickins will have none; for unless a vase or group is not only of the highest quality, but also gracious in design, it has no attractions for him, a fact which soon becomes evident to those who have enjoyed the privilege of studying the contents of his splendid cabinets, which are brimful of things lovely in form, rich in colour, almost priceless in value, and, moreover, arranged with consummate taste.

The Sèvres, of which Mr. Dickins has a very large collection, is of great value, not so much with respect to the number of individual pieces as on account of



OLD SÈVRES GROS-BLEU

JARDINIÈRE WITH SUBJECTS BY MORIN

which he has gathered together, in the course of a good many years, a collection of very remarkable beauty and interest.

To collect is one thing; to collect wisely another.

the superiority and softness of paste produced at Sèvres in the eighteenth century, and nowhere else before or since. Sèvres lives on, but only on its past reputation, for however beautiful may be the vases,

The Connoisseur

etc., which are still manufactured at that renowned *fabrique*, the paste has lost, and possibly for ever, that softness which justifies its name of *pâte tendre*. The deep *bleu de roi*, the perfect *turquoise* and the *rose du Barri*, are absolutely things of the past—they perished with the *ancien régime* which gave them birth. Under the present ultra-Radical Government it has been decided that an official establishment like that at Sèvres may not compete with the outside

the very earliest period of Sèvres, known as Vincennes from the fact that when they were made the famous factory had only just come into existence, not at Sèvres, but at Vincennes. When, however, in 1753, the King became a partner in the works, receiving a third share of the property, the *manufacture royale* was removed to the former place, but since 1870 new kilns near the Park of St. Cloud have been used for the fabrication of Sèvres. The early Louis XV.



A FINE OLD DRESDEN CAFETIÈRE AND A PAIR OF LOUIS XV. VASES APPLE-GREEN AND GOLD

trade, and, therefore, one can no longer purchase Sèvres china at the renowned factory which gave it its name. It is only for presentation to foreign sovereigns and as a recognition of public services; and unhappily much of its former renown for beauty of form, colour, and finish, has consequently greatly diminished of late years. These facts no doubt contribute very considerably to the immense value of such specimens of the early period as occasionally find their way into the market. Amongst Mr. Dickins's collection two lovely dark blue vases (*bleu de roi*) mounted on Louis XV. ormolu are prominently conspicuous, not only by their supreme elegance, but by their rarity. These Sèvres oviform vases are of

mounts are extremely elegant, representing garlands of grapes and vine leaves held up by terminal figures with Bacchanal heads of the finest workmanship. These exceedingly beautiful vases, as well as a pair of deep green ones, are reputed to have belonged to the now extinct family of Mirabeau, of Aix, a member of which was that famous statesman whose premature death was one of the chief causes of the revolutionary outbreak known as the Reign of Terror. Had he lived, he might possibly have prevented it. These vases were purchased from a descendant.

Another noble specimen in Mr. Dickins's collection of Sèvres is a large oviform vase of apple-green ground with a panel representing a shipping subject



TWO MAGNIFICENT DRESDEN COPIES OF FIGURES FROM A JOSS HOUSE



GROS-BLEU SÈVRES VASES, PAINTED BY MORIN

by Morin, one of the numerous famous artists employed by the Sèvres factory in the middle of the eighteenth century. On the reverse is a panel of flowers and certain richly-gilt scroll decorations. The whole is mounted on a chased ormolu plinth. Then come a pair of urn-shaped Sèvres vases with panels of apple-green, enriched with a design in chased gold and embellished with exquisitely-painted panels representing fruit and flowers. These also belonged to the Mirabeau family. These fine vases are mounted in ormolu plinths of scroll design. But the gems of the collection are the priceless hexagonal-shaped Sèvres

vases with designs by Boucher representing cupids playing amid garlands of flowers and buds, the richly-chased background of the rest of the vase being *bleu de roi* and gold. These vases are quite unique, and, in their way, worth the proverbial "King's ransom." Nothing could exceed their charm and finish, and none but a great artist could have designed anything so fairy-like and elegant.

These superb vases, which are amongst the finest in Europe, mark the highest period of the manufactory's greatness, when M^{me}. de Pompadour



OLD CHELSEA CANDELABRUM (ONE OF A PAIR)

a faint idea of the original. We must not, however, omit to mention that there is also a very remarkable display of rare Sèvres *cabarets*, or *tête-à-têtes*, as they are sometimes called, single cups and

saucers, and *ecuelles* in various colours, painted by Watteau and Boucher, as well as Sèvres teapots, coloured with the utmost refinement, and brilliant yet tasteful jewelled cups.

Turn we now from the noble array of French porcelain to the Dresden: here we find ourselves in another ceramic paradise of priceless vases and figures.



INKSTAND WITH GROUP OF FIGURES IN CHINESE COSTUME FINEST DRESDEN

The Dickins Collection

There are periodical "crazes" in china as there are in all other things artistic—in pictures and music, for instance—and just now the *mode* in Dresden is for what are known as "Crinoline Groups," of which Mr. Dickins has a unique collection. These rare "prodigies" of Dresden are so valuable that the prices thereof fairly stagger the uninitiated, amounting to many hundreds of pounds. When, however, we examine them minutely it is easy to perceive that they are the work of the finest artists of the eighteenth century, who knew how to draw and model to perfection. The costume of the ladies is that which is so conspicuous in Hogarth's pictures. They wear, not the modern crinoline (which gives their name to the "figurines" in question), but the good old hoop, sticking out yards on either side, of the noble dames who took snuff with grace and accepted a cup of tea with an elegant dignity worthy of any one of the Nine Muses. They are indeed charming, these quaint groups curiously suggestive of the ultra-elegance



BLEU DE FRANCE VASE, CAMEO MEDALLIONS
SUSPENDED SÈVRES LOUIS XV.

of the century of which, like Pope's "Rape of the Lock" and Watteau's *Le Départ pour le Cythère*, they are the exclusive product; defying imitation, every modern attempt to reproduce them, even at Dresden itself, having proved a failure. The remarkable collection made by Mr. Dickins is at once artistic and informing—artistic, because each item of it is the work of an artist, graceful, quaint, and beautifully coloured; and informing, because, like the pictures of Watteau, Lancret, and Pater, they afford us a perfect, even if an idealised, notion of the graces of a bygone age, when even the making of a curtsy or of an elaborate bow, the taking of a dish of tea or a pinch of snuff, was lifted to the level of a fine art.

In one of the largest and most remarkable of Mr. Dickins's "crinolines," the portrait of Countess Koger is introduced—the lady, needless to say, was the Elector of Saxony's mistress. Her Court costume is a study worthy of a great costumier. On a wide spreading



CRINOLINE FIGURE ON PEDESTAL

DRESDEN



EUROPE (ONE OF A SET OF 4 QUARTERS OF THE GLOBE)
OLD DRESDEN



THE LOVERS DRESDEN GROUP

hoop the lady wears a petticoat embroidered with bunches of flowers in their natural colours, and with a long train of green silk. In another group, the same fair lady wears a still wider hoop and a mauve train. A courtier holds her by the hand as if she were the most precious of mortals, and he scarcely worthy to touch the tips of her taper fingers.

A very valuable group represents a lady in a black skirt, with a pug-dog on her knee, whilst a gentleman in a white Court suit kneels at her side kissing her hand. In the background is a negro servant, resplendent in a livery of white and gold, who hands her Ladyship a cup of chocolate. A pretty group discovered recently at Parma represents a lady in a wide crinoline skirt seated with a gentleman at her side, and a female pedlar offering her wares. Rich in colour and highly gilt, this lovely toy is worthy of a fairy palace—it is at once so quaint and so pretty. Near it in the same cabinet

is a very interesting group representing two noblemen in Masonic costume studying terrestrial globes. The figures are embellished with much gilding and rich colour. This group is exceedingly curious, as judging by the date, *circa* 1765, it marks the period when Masonry became exceedingly fashionable in the

great worlds of France and Germany. The largest specimen of Dresden owned by Mr. Dickins is a scent fountain of the very earliest period. The design is apparently due to Italian artists of the first half of the eighteenth century, and represents a group of tritons presiding over a sort of reservoir intended for the scent, the base of which is painted with a rather inappropriate panel representing a Chinese landscape with figures—forming a curious contrast to the main group of classical figures. None the less this very large piece is of great interest and value, being a very remarkable effort of the first years of the great factory.



DRESDEN "CRINOLINE" FIGURE MOUNTED ON A PEDESTAL





THE MUSICIANS: GROUP REPRESENTING A LADY AND GENTLEMAN PLAYING UPON MUSICAL INSTRUMENTS—FINEST PERIOD OF OLD DRESDEN. FROM THE DICKINS' COLLECTION.

The Dickins Collection

These are but a few of the scores of equally enchanting groups which make Mr. Dickins's collection one of the richest in Europe. There are also some single figures which are most beautiful: one in particular, representing that Queen of the art of her day, Mdme. de Pompadour, is a gem of delicacy and grace. Here is an inkstand, worthy of a Princess in a fairy tale, presided over by a Chinaman with an attendant holding an Oriental parasol over his head; here crouches a greyhound, superbly modelled; and close to him two marvellous and quite priceless Mandarins, like unto those Mr. Tree made such good use of in the pretty play, *La Pompadour*, that attracted the town to the Haymarket some years ago. You might well philosophise on either of these figures, they are so sagaciously imperturbable. They sit on their haunches, wagging their heads, and protruding their tongues, and seem to defy you; knowing their own value (a good round income), they smile placidly at the admiring gazer—provokingly perhaps, for there is a world of cunning in their expression. Two charming children's heads come next—very pretty and wonderfully modelled. Three vases upon ormolu plinths, all of the finest Dresden, are near by, and each as beautiful as its neighbour. The embodiment

of riches is here—the envious may well envy, and even a National Museum cast a longing eye. One particularly interesting feature of Mr. Dickins's cabinets is their sense of repose. Full to repletion as they are, gay with brilliant colours and varied forms and shapes, the objects they contain seem to harmonise and never clash; there is radiant softness in their charm that defies imitation and criticism alike.

The owner of this noble collection—and we have not for lack of space mentioned the important collection of early English ceramic and porcelain, which is exceedingly important—is deserving of it. To a practical knowledge of the various porcelains he has collected and their values he adds the necessary culture without which the connoisseur is an impossible person, who only adds and adds to his collection because things are rare, regardless of beauty and grace. Mr. Dickins, a man of great taste, well versed in the French art and literature of the eighteenth century, cares, as we have said, only for the beautiful—and he is wise. To chat with him about the numerous rare things he possesses is indeed a privilege; and as one takes leave and casts a last lingering look round the beautiful cabinets and their priceless contents, it is with a certain sense of gentle envy.



DRESDEN ÉCUELLE PANEL SUBJECTS, THE MINERS

Old English Pipes

By M. H. H. Macartney

"WHEN all things were made," declared Salvation Yeo, handing over some tobacco to Sir Amyas Leigh, "none was made better than this to be a lone man's companion, a bachelor's friend, a hungry man's food, a sad man's cordial, a wakeful man's sleep, and a chilly man's fire, sir; while for stanching of wounds, purging of rheum, and settling of the stomach, there's no herb like unto it under the canopy of heaven." To this comprehensive eulogy of tobacco might be added many other equally warm praises or violent expressions of disgust. King James I., as every schoolboy will remember, published a pamphlet called the "Counterblast" against tobacco, in which he speaks of this "precious stinke," and his feat was commemorated in the doggerel lines—

"A gentleman called King James
In quilted doublet and great trunk breeches
Who held in abhorrence tobacco and witches."

A good story is told of Algernon Swinburne going into the Arts Club one day and, finding every room occupied by smokers, delivering himself thus—"James I.

was a knave, a tyrant, a fool, a liar, a coward; but I love him, I worship him, because he slit the throat of that blackguard Raleigh, who invented this filthy smoking." And Ruskin wrote that "Homer sang his deathless song, Raphael painted his glorious Madonnas, Luther preached, Gutenberg printed, Columbus discovered a new world, before tobacco was heard of. No rations of tobacco were served out at Thermopylæ; no cigars strung up the nerves of Socrates." On the other hand Salvation Yeo is supported by Spenser, who calls tobacco "divine"; by Ben Jonson's "the most sovereign and precious weed that ever the earth tendered to the use of man"; by Byron, Thackeray, Emerson, Carlyle, Milton, Lord Tennyson. "Elia" learned to smoke strong tobacco "by toiling after it as some men toil after virtue," and Sir Isaac Newton lost a sweetheart by inadvertently using her finger instead of his own as a tobacco stopper. The number of great men who fall under the "Profit" Dowie's definition of "stinkpots" is gratifyingly large.

Now when tobacco was first introduced into England—which, by the way, was probably done in 1586,



NO. I.—EARLY CLAY PIPES

Old English Pipes



No. II.—"OLD FARMER" AND NAPOLEON

by Ralph Lane, the first Governor of Virginia, and Sir Francis Drake — it was decidedly costly. Three years after its introduction, we know, it was sold at three shillings an ounce, and in those days a shilling had about six times the purchasing power that it now possesses. Five shillings were paid in 1626 for half-a-pound. The early English pipes were, accordingly, small, holding no more hardly than the quaint little pipes which the Japanese still use to-day. In fact, the first pipes smoked by poorer folk were manufactured out of walnut-shells, though this primitive material was soon displaced by clay. The "quality" had silver pipes, for Sir Walter Raleigh, who, according to the old authority, "tooke a pipe of tobacco a little before he went to the scaffold," had created a considerable scandal some years before by smoking out of a silver pipe when he went to watch the execution of his friend, the Earl of Essex. There is a pipe in the Wallace collection which is said to have belonged to Sir Walter Raleigh, and though, in

the present writer's opinion, this is somewhat improbable, it shows, at any rate, the size of the early English pipes.

The gradual evolution of the early clay pipe may be seen in No. i., where the six specimens reproduced from a large private collection, to the owner of which the writer must again tender his best thanks for his many courtesies, cover a period of over a hundred years.

The two bottom specimens are probably of the time of the Commonwealth. The third is a little bit later, and may be set down to the reign of Charles II. The fourth and fifth were manufactured in the time of William and Mary, and the former of these two shows a decidedly Dutch type of pipe, so that it is clear that William's original home had some influence upon our contemporary pipe manufacturers. The last pipe on this illustration is very different. Not only is it very much larger, but it is far more ornate, and is decorated with the Royal Arms of George III., thus fixing its date beyond any dispute. It is worth noticing here that mere Liliputian dimensions in a pipe are not necessarily a guarantee of its antiquity. In some parts of Ireland, and elsewhere, small pipes called "elf" or "fairy" pipes are often buried in a fairy ring for superstitious reasons, or again, are buried with a great smoker just as the Red Indian, for example, was buried with his pipe and implements of war and all his other principal treasures. At the



No. III.—"TWELVE FOOT SIX OF STEM"

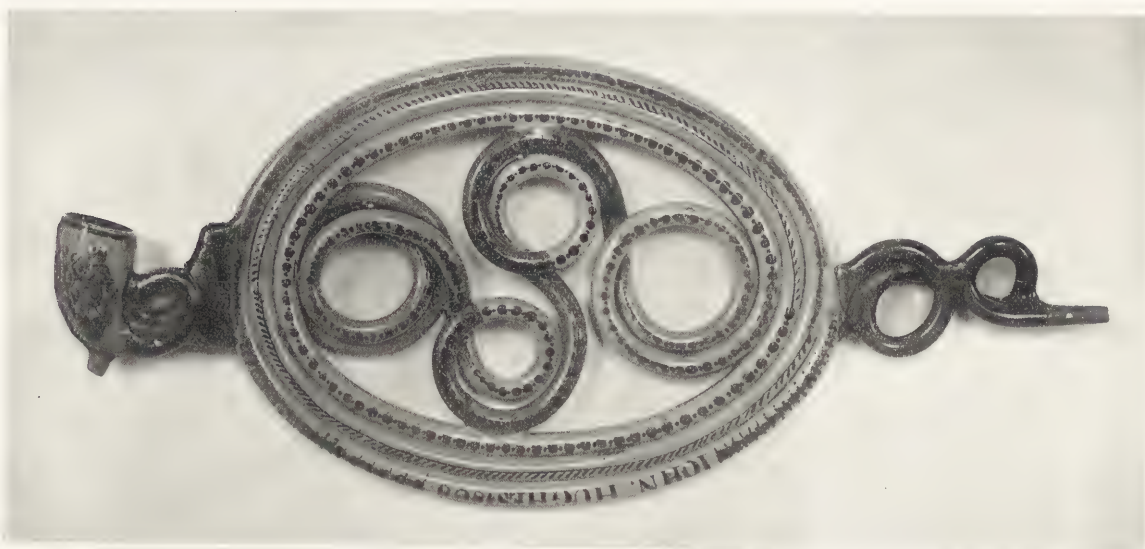
large Glasgow Exhibition of 1901, a number of "dredgie" pipes were exhibited, such as are used at funerals, and are most commonly, perhaps, found in the upper ward of Lanarkshire. They are clay pipes, and three specimens noted by the writer were decorated respectively with a palm leaf, a three-masted vessel, and a simple fluted pattern.

At first, as we have already noticed, the price of tobacco was very high, and this fact led smokers into adopting curious substitutes. Thus Aubrey, writing in 1680, mentions that divines were not supposed to smoke, and quotes the case of a certain Reverend W. Brendon, a profound divine who had been vicar of Thornton in 1633. So zealous a smoker was he that when he ran out of tobacco he used to cut up the bell-ropes of his church and put the shredded pieces in his pipe. And Fairholt, in his entertaining book says that farmers, when they went into market "culled their newest and biggest shillings to lay in the scales against the tobacco," and that some of the gentlefolk smoked away one-third of their total incomes. A great impetus, as Pepys tells us, was given to smoking after the Plague of London, because it was noticed that the tobacconists had been singularly immune from the epidemic. A certain M. de Rochefort, who travelled largely in England during the seventeenth century, was particularly struck by the prevalence



NO. IV.—SNAKE PIPE

of smoking, and subsequently described how after dinner all the English gentlemen and ladies began to smoke. Fairholt has quoted a passage from M. de Rochefort in which he states that "it was then the custom, when the children went to school, to carry in their satchels with their books a pipe of tobacco, which the mothers took care to fill early in the morning, it serving them instead of a breakfast, and at that accustomed hour everyone laid aside his book to light his pipe, the master smoking with them and teaching them how to hold their pipes and draw in the tobacco, thus accustoming them to it from their youths, believing it absolutely necessary for a man's health." The words sound extraordinary in our ears to-day



NO. V.—SNAKE PIPE "JOHN HUGHES, 1808"

Old English Pipes

when the prevention of juvenile smoking is looked upon as one of the most important reforms to be carried out in the interests of the race.

But to return to pipes. The incorporation of the guild of tobacco-pipe manufacturers was carried out in 1619, and their privileges extended through the cities of London and Westminster, the kingdom of England and the dominion of Wales. They were given a master, four wardens, and some twenty-four assistants. Their incorporation by King James was confirmed by Charles I. and re-confirmed by Charles II. Men were regularly apprenticed to the trade, and amongst the chief places where pipes were manufactured may be mentioned London, Bristol, Selby, and Hull. The type of pipe manufactured was practically identical all over the country, and the main interest in them consists in the manufacturers' marks attached to the heels of the pipes. These distinguishing marks were usually the initials of the manufacturer, with or without some additional emblem, though a large number are to be found with the particular emblem alone. If anyone should wish to study these various marks he could not do

better than read the brief and excellent illustrated monograph on *Early Hull Tobacco Pipes and their Makers*, written by Mr. Thomas Sheppard, F.G.S., Curator of the Hull Museum. The custom of initialling pipes seems to have died out early in the eighteenth century, which is, perhaps, natural enough, considering that pipe makers were most numerous at the close of the seventeenth and the opening of the next century. But after that their numbers fell off. Pipe smoking in France especially has been ousted by the custom of taking snuff, and apparently Paris set the fashion to England. But towards the end of the eighteenth century and in the early years of the nineteenth century there was a revival, and in Staffordshire and Worcestershire pipes were made

which, from the purely artistic standpoint, are much the most interesting of all. That all these pipes were intended for practical use is hardly probable. A glance at the accompanying illustrations will show that to have smoked some of the specimens here reproduced would have required considerable dexterity and a patience beyond even that of the fastidious colourer of meerschaums. The first illustration on No. ii. is a representation of a farmer and his dog,

and the likeness is sufficiently convincing to have enabled the modest manufacturer to have dispensed with the legend, "Old Farmer," which has been thoughtfully written across the farmer's hat. Unfortunately the farmer has lost his pipe, but a perfect specimen is seen in the last plate in the "John Bull" pipe, from which the mind's eye can easily reconstruct the missing portion. The fellow to the "Old Farmer" is an excellent specimen. It is, however, doubtful whether this is of English manufacture at all. Certainly the clay and colouring are unlike other Staffordshire pipes. Possibly it may be Worcestershire. It need scarcely be explained that this is a



NO. VI.—FANCY PIPES IN STAFFORDSHIRE WARE

likeness of Napoleon. He is wearing a black cocked hat, a coat of a gay Lincoln green adorned with bright red facings, white trousers, top boots, gilt epaulettes, and a detachable sword. All the colours are extremely brilliant. Whether the uniform is technically correct has not been ascertained by the present writer. In any case, it is not a very vital point. It might just be explained that the head lifts off and that the bowl is inside the body. The place for the stem is obvious. No. iii. shows us a really beautiful example. The colouring of this pipe is of a delightful white spotted with green, and on the underneath it is pure white. The body of the pipe is about 10 inches long. The owner of the pipe, at my request, measured up the length of its labyrinthine mazes, and it was found that

The Connoisseur

the total length worked out at 12 feet 6 inches. If length has a corresponding effect in producing coolness of smoking this pipe should have been an ideal one for a man with a sensitive tongue. The effort of drawing through it (to-day, at any rate) is considerable. Pipe connoisseurs may possibly be interested to know that it probably belonged to the famous Bragge collection. At any rate, it was sold as such to the present owner. The most common and obvious form for these macaroni-like freaks was the snake. The top pipe on the last plate is a good example of this kind, but a more realistic, if less beautiful, example is seen in No. iv. This pipe is of a dark mottled brown, and the head of the snake is seen very clearly holding the bowl in its mouth. The mouthpiece, of course, is formed by the reptile's tail. The next plate is another sample of the same kind. The colouring on this pipe is extremely pretty, being a combination of a dark blue with brown and red. This pipe also was measured, and its length came to 9 feet. A peculiarity of this pipe is that it is marked with the words "John Hughes, 1808," and it is more likely that Hughes was the owner than the maker. It is rather curious that the name, supposing the pipe to have smoked, would have been topsy-turvy when in the smoker's mouth. The first specimen on No. vi. does not call for any very special mention. In shape it is identical with the

other specimen reproduced on No. vii., and is of a uniform brown. Its companion is considerably more interesting. The recumbent figure, with a singularly unprepossessing countenance, will, on close inspection, be found to be in some kind of uniform. The man's coat has three rows of buttons, and has "tails," which, unfortunately, do not come out in the photograph. He is also wearing a wig and a stiff standing collar. No. vii. contains nothing fresh, and has been shown because it contains excellent duplicate specimens. The pipes shown in this plate belong to the Willett collection, and the writer must thank the Curator of the Brighton Art Gallery for permission to reproduce this photograph, which was taken when the pipes were being exhibited in the Bethnal Green Museum.

Exigencies of space have forbidden that this article should be anything but uncontroversial. There are people who firmly believe that tobacco-smoking was known in England before Raleigh's time, and Fairholt has a most curious note in which he says, "the author of this work has seen in the collection of drawings formed by a late distinguished antiquary to illustrate Norfolk, one representing a carved panel of the age of Edward III., and from the mouth of one figure a pipe comfortably depends." Ancient monuments and so on are, however, ticklish things. Scott's playful jests in "The Antiquary" have taught us that.



NO. VII.—A GROUP FROM THE WILLETT COLLECTION AT BRIGHTON' MUSEUM



"REST then in peace, oh, Sidney! we will not celebrate your memory with tears, but admiration. Whatever we loved in you, whatever we admired in you, still continues, and will continue in the memories of man, the revolutions of ages, and the annals of time. Many, as inglorious and ignoble, are buried in oblivion, but Sidney shall live to all posterity, for, as the Grecian poet has it, 'Virtue's beyond the reach of fate.'" Camden, in these high-sounding words, wrote the epitaph of one whose early and untimely death was deplored by everybody. Sir Philip Sidney bequeathed his estates to his next brother, Robert—then 23 years of age—in the event of there being no posthumous son born. Like his elder brother Philip, Robert was extravagant, and had a great desire for a soldier's life. He married in 1584 Barbara Gamage, of Coity Castle in Glamorganshire, one of the richest heiresses of the day. Queen Elizabeth was opposed to this union for some unaccountable reason, and sent Sir Walter

Raleigh in great haste with her royal command that no marriage should take place, and that Robert Sidney was to return to London at once. But Raleigh arrived just a few hours too late, as the ceremony had already taken place. Barbara Sidney was possessed of a temper and an exacting disposition, but she was a devoted wife, and a good manager, attending to her husband's affairs during his long absences abroad. In 1585 he set out with his uncle, Robert Dudley, Earl of Leicester, for Flushing, where his brother Philip had already preceded him. At the Battle of Zutphen, where Sir Philip received his mortal wound, Robert was knighted by his uncle for his valour in the field. Three years later he was made Governor of Flushing, which position he held for twenty-eight years.

In 1588 Lord Leicester died, and bequeathed to his nephew, Sir Robert, some farms in Kent and his great two-handed sword, decorated with "the bear and ragged staff" on the hilt. This hangs to-day in the



THE SECOND EARL OF LEICESTER



THE COUNTESS OF SUNDERLAND (SACHARRISSA), DAUGHTER OF
SECOND EARL OF LEICESTER BY VAN DYCK

entrance hall of Penshurst. In 1589 his uncle, Ambrose Dudley, Earl of Warwick, Leicester's younger brother, also died, and thus Sir Robert became the sole representative of the Dudleys.

In 1606 Sidney was advanced to the dignity of Viscount Lisle, and ten years later was relieved of the Governorship of Flushing, a post which he regarded as being tantamount to banishment. He was afterwards a good deal at Court, where he was chamberlain.

On his return he was made a Knight of the Garter, and two years after created Earl of Leicester. He died and was buried at Penshurst. During his lifetime he had added the present gallery, erected the brick walls round the gardens, and built the stables. His only surviving son, Robert, had married in 1616 Lady Dorothy

Percy, eldest daughter of the Earl of Northumberland. Both she and her sister Lucy, Countess of Carlisle, possessed great beauty and wit, though their tempers were very imperious. Robert Sidney was thirty years of age at the time of his father's death, and was already a man of mark. He had served his King in the Low Countries, and was known in Parliament to be a sound man of politics of great ability. He lived quietly at Penshurst for some years after his succession to his father's title, and in 1632 he was appointed Ambassador-Extraordinary to the King of Denmark. After his return he settled down at Penshurst until 1636, when he was appointed Ambassador to the King of France. In 1641 Lord Leicester returned from his embassy, and in that year was born his thirteenth and last child, Henry, destined

afterwards to become the Earl of Romney and a very important personage. Of Lord Leicester's other children it is only necessary to speak of Philip, Lord Lisle, Algernon, and Robert, all of whom were conspicuous men of their day. About the time of



ROBERT SIDNEY, PHILIP LORD LISLE, ALGERNON SIDNEY, SONS OF THE
SECOND EARL OF LEICESTER

Fenshurst Place

Leicester's return from Paris troubles in England were increasing, and in his journal he writes: "All that winter I stayed in London until 25th July, 1642. . . . The troubles increasing in the kingdom, which was now divided into the King's quarters and the Parliament's quarters, from Wales I could not receive my rents after one Lady Day, which was 1642, which was in the King's quarter."

He was appointed Lord-Lieutenant of Ireland, and

accompanied by his brother Algernon, who was appointed Governor of Dover Castle, while he himself received the thanks of the Commons. Though Lord Lisle and Algernon Sidney had given their adherence to the Parliament, still they took no part in the proceedings against the King when he was made a prisoner and put on his trial. In fact Algernon opposed Bradshaw regarding Charles's execution, for which Cromwell never forgave him. It is said that



THE TAPESTRY ROOM

though he never proceeded there to take up his duties owing to the King's dispute with Parliament—both giving him contradictory orders—he sent his own regiment over under the command of his eldest son, Lord Lisle. His son Algernon, then eighteen years of age, also commanded a troop in the regiment.

These brothers, on their return to England, sided with the Parliament, while the King relieved Lord Leicester of the office of Lieutenant-Governor. From this time forward he retired to Penshurst and spent the remainder of his life in literary pursuits. Lord Lisle, who married Lady Catherine Cecil, daughter of the Earl of Salisbury, was voted by Parliament to be Governor-General of Ireland. He returned in 1647,

the prayer King Charles said on the scaffold was practically the same prayer Sir Philip Sidney had put into the mouth of Pamela in his "Arcadia." After the execution of Charles, the Parliament placed two of his children, the Duke of Gloucester and Princess Elizabeth, with Lord and Lady Leicester at Penshurst, where they remained for fourteen months. For this they received an allowance of £3,000 per annum.

Princess Elizabeth died a month after leaving Penshurst, at Carisbrooke Castle, leaving, as a token of her gratitude, a diamond necklace to Lady Leicester. This gift became a source of great dispute between the Parliament and Lord Leicester, who, after the Restoration, gave it up in return for a sum of money.



HENRY SIDNEY, AFTERWARDS EARL OF ROMNEY BY LELY

Lady Lisle died at the age of twenty-four at Northumberland House, leaving two sons and two daughters.

Lord Lisle was scarcely ever seen again at Penshurst after his wife's death, while his terrible temper and political dissensions with his father and brother Algernon estranged him from all his family. Lord Leicester, whose valuable papers and journals form so great an addition to our knowledge of the history of these disturbed times, alludes to the memorable scene in the House of Commons which took place on April 20th, 1653. "It happened that day "that Algernon Sidney sat next "the Speaker on the right hand. "The General said to Harrison, "'Put him out.' Harrison spake "to Sidney to go out, but said he "would not go out and sat still. "The General said again, 'Put "him out.' Then Harrison and "Wortley put their hands upon "Sidney's shoulders, as if they "would force him to go out ;

"then he rose and went towards the door. Then "the General went to the table where the mace lay, "which used to be carried before the Speaker, and "said, 'Take away those baubles.' So the soldiers "took away the mace and all the house went out." This act seems to have disgusted Algernon, who retired to Penshurst, appearing no more in political history until after Cromwell's death. He then returned to his old seat in Westminster, and in 1659 was sent to Copenhagen as Commissioner to open negotiations of peace between the Kings of Denmark and Sweden. Lord Leicester, now a very old man, was present when Charles II. made his entry into London in 1660, and was then sworn to the Privy Council, retiring immediately afterwards to Penshurst. In the meanwhile Algernon's embassy was successful in every way. After accomplishing his mission, he was uncertain about returning to England, not knowing what sort of reception awaited him. So he travelled to Brussels and France, living several years at Montpellier and Limoges. A great desire to see his aged father brought him home to Penshurst, and only just in time, for old Lord Leicester died in 1667 at the age of 82. Algernon and his brother, now third Lord Leicester, entered into a legal dispute over a legacy of £5,000 left by their father to Algernon. He also stood for Guildford, backed up by his friend William Penn, but the date of the election was secretly changed



PAINTED TABLE, QUEEN ANNE PERIOD

Penshurst Place

by unfair means, and Algernon was not returned. After this he stood for Bramber, but was opposed by his younger brother, Henry, who was gentleman and Master of the Robes to the King. Algernon was duly returned, but when Parliament re-assembled his election was declared void, a charge having been brought that he had accepted a bribe from France. This was brought on the word of Barillon, then Ambassador of France at St. James', and was probably utterly untrue, for there was no confirmation of the statement forthcoming. He then assisted William Penn in drawing up a plan of government for the new colony of Pennsylvania, and so valuable were his services that it is recorded in the *Life of William Penn* that "America owes much to Sidney."

Poor Algernon was not, however, to be allowed to remain in peace for long, as the Government were watching for an opportunity to arrest their opponents, the leaders of the Whig Party.

In 1683 a plot known as the Rye House Plot was the excuse for Algernon's arrest, together with the Duke of Monmouth and others. The plot, so it is alleged, was either to capture or shoot the King as he returned from Newmarket Races. Arrested in June, he was not arraigned until the following November before a court, which was then presided over by the brutal Judge Jeffreys. He was allowed no aid from counsel, nor were any witnesses allowed to come forward on his behalf, and thus was he convicted on the sole evidence of "that monster of a man, Lord Howard of Escrick," as Evelyn describes him in his diary.

Of the others who were arrested with Algernon, Monmouth was allowed to escape to Holland, Hampden was heavily fined, Lord Grey escaped, and Lord Howard was discovered hiding in a chimney. To save himself he turned king's evidence. Russell and Sidney were thereupon executed in



MRS. JORDAN AND HER CHILDREN BY CHANTREY

the Tower, while Essex died mysteriously in the same place. It is recorded of Algernon that he met his fate with great fortitude, and as he approached the block he said, "I have made my peace with God, and have nothing to say to man; but here is a paper of what I have to say" (handing the document to the sheriff). "I am ready to die," he said to the executioner. "I will give you no further trouble." He then knelt down for a few moments, and on rising laid his head upon the block and waited for the stroke. "Are you ready, sir? Will you rise again?" "Not till the general resurrection. Strike on," replied the ill-fated man, who instantly ended his eventful life.

His brothers who survived him were Philip, Lord Leicester, and Henry, the youngest of the family, his brother, Colonel Robert Sidney, having pre-deceased him. It is recorded of the colonel that he was really the father of the Duke of Monmouth, for his mistress, the beautiful Lucy Waters, who left him to become



STICK WITH GOLD WATCH CASE HANDLE, GIVEN TO THE LATE LORD DE L'ISLE BY THE KING, WHEN PRINCE OF WALES

The Connoisseur

mistress to Charles II., was the mother of a child born very shortly after. This child Charles strangely imagined to be his own son, and thereupon created him Duke of Monmouth, but everything points to the probability of Colonel Sidney being the real father.

Three months after Algernon's death, Lady Sunderland died at Althorp, and thus, out of the numerous

extinct. It was after Earl Joceline's death that the library of books and fine collection of armour at Penshurst were unfortunately dispersed. Before leaving the subject of the family to turn to a final look round the house, I must refer to Henry Sidney, Algernon's youngest brother. This young man was exceedingly handsome, and was very popular with the fair sex. He was Master of the Robes, and attended on James II. at his Coronation, and it is told of him in Collins's *Memoirs of the Sidneys*, "That the Crown being too big for his head, was often in a tottering condition, whereupon Mr. Henry Sidney, supporting it with his hand, pleasantly said to the King, 'This is not the first time our family have supported the Crown.'"

It was not long after this that Henry Sidney did his best to deprive his master of the throne, and he was one of the chief promoters of the Revolution in 1688. While he lay concealed at Lady Place, near Great Marlow, the plans were matured for bringing over William of Orange, with whom he had been in confidence. In fact Sidney conveyed to Holland the invitation to William to invade England, and he actually received him on his landing. For his services King William made him a Privy Councillor and Secretary of State. In 1692 he was Lieutenant-Governor of Ireland, and fought at the battle of the Boyne. He received large grants of the Irish forfeited estates, and was created Earl of Romney in 1694. He was Master of the Ordnance, and it is due to his tenure of that office that we have the "broad arrow" as the Government mark to-day. The Government not then having any mark to distinguish their property, he marked everything with his arms, the "Pheon" or "broad arrow," and this has ever since been used by the Government. He died unmarried in 1704, and is buried in St. James's Church, Piccadilly. Pens-



DUTCH OAK CABINET WITH SILVER MOUNTS

hurst remained in the male line till 1743, when on the death of Joceline Sidney, seventh Earl, it was bequeathed to his natural step-daughter, Mrs. Streatfeild. After a great deal of litigation, the greater portion of the property was acquired by the younger daughter of Joceline's brother, Col. Thomas Sidney, who had died leaving no male heir. This daughter married William Perry, and their daughter became the wife of Sir Bysshe Shelley. She in her turn left a son, Sir John Shelley, who took the name and used the arms

family born to the second Lord Leicester, only two now survived. Philip, third Lord Leicester, received a general pardon at the Restoration, and taking no further part in politics, died in 1697, then over 80 years of age, leaving a son Robert, who married Lady Elizabeth Egerton, only daughter of John Egerton, Earl of Bridgwater. Robert, fourth Earl of Leicester, had four sons, of whom Philip, John, and Joceline became successive Earls of Leicester; but after the decease of Joceline without issue, the title became

Penshurst Place

of Sidney. After failing to establish his right to the barony of L'Isle, he was created a peer in 1835 by his father-in-law, William IV., who had morganatically married the beautiful Mrs. Jordan. The present holder of the title and owner of Penshurst is now the third Baron, born in 1853, and is the great-grandson of William IV. and Mrs. Jordan—the sons from this morganatic marriage becoming Earls of Munster, one of William IV.'s titles.

Before leaving the State for the private apartments, I must allude to a charming old piece of needlework, executed by Lady Betty Sidney, who was lady-in-waiting to Queen Anne. It represents a cherry-tree, which Anne noticed when driving with Lady Betty near Richmond. She ordered the cottager to supply her with a quantity of the fruit, which she could take home on her return drive, and thus the baskets loaded and waiting for her are shown. Entering the house from the great hall, by the private entrance, the vestibule or hall is square and low, the walls being covered with the Sidney armour, halberds, pikes, old muskets, matchlocks, and rests. There also hangs the magnificently embossed bridle, worn on the Duke of Buckingham's horse. A bust of William IV. and the exquisitely carved statue by Chantrey of Mrs. Jordan with her two children, are conspicuous objects. Halberds and pikes, shields and Norman armour, are all interesting relics here, as is also the old gun, with oak stand or mount—something like the centre board of a yacht—which was used in very early days for firing between the battlements. The great sword of Robert Dudley, Earl of Leicester, with "the bear and ragged staff" on the hilt, and mentioned in the inventory at Kenilworth, hangs on the wall of the passage leading to the adjoining Corridor.

Either side of this, arranged along the walls, are swords used in England from the earliest to the latest date. The hilts of many of these are extremely beautiful in design and chasing. A curious model of a piece of artillery stands in the window. It is a copy of the cannons at Dover Castle, and is called "Elizabeth's Pistol." Leading from this passage is the Corridor, which connects the house built by Sir John de Pultney in 1341 and that old part of the building which only consisted of the Ball Room, and stood separate from the house. From this Corridor the small Dining Room and Drawing Room are entered (the former of which, and perhaps part of another room adjoining, probably the present housekeeper's room, formed the Chapel, the

Drawing Room originally being above where it now is). Outside the doors are the original helmets, with crests and coronets on the top, worn by Ambrose, Earl of Warwick, Sir Philip Sidney, and Robert Dudley, Earl of Leicester. These are, of course, intensely interesting. Several pieces of furniture and china here are valuable, especially so the



QUEEN CHARLOTTE'S WEDDING PRESENT TO WILLIAM IV.

black oak cabinet, with silver mounts, the gift, it is said, of a Russian Prince to a Sidney. The locks on this point to the Henry VIII. period. At the north end of the Corridor is an octagonal vestibule, from the centre of which hangs a silver lamp. The ceiling is groined and painted, and on the walls are pictures of Queen Charlotte and George I. Old mirrors of ebony, with silver decorations, old Indian cabinets, old earthenware pitchers, all quaint and rare, help to fill this pretty little vestibule. A finely-painted Elizabethan cabinet, with brass hinges and lock, and

The Connoisseur

Italian work of flowers, painted on, is a remarkably fine piece of work. The small Dining Room, once the Chapel, contains a vast number of pictures too numerous to mention, beyond those by Lely, *The Adorning of Venus*, the second largest picture he ever painted. Others are by Kneller, Teniers, Van de Velde, Stoop, Wissing, and many Dutch artists.

the room is a magnificent chandelier of crystal, with a large ball of cut-glass pendant at the bottom.

A small black cabinet contains the tiny toy china tea service of Princess Charlotte in perfect preservation. The house is noted for the tables, cabinets, china, mirrors, and pictures, and amongst the former is a table inlaid on the cream-coloured legs and sides with



LAST PORTRAIT PAINTED OF WILLIAM IV.

The Drawing Room leads from here, and faces west, having three large French windows, from which charming views of the country are obtained. This room is full of interesting objects, for here are pictures, including one by Lely, *The Nine Muses*, the largest he ever painted, and *Old Leicester House*, which stood on the north side of Leicester Square. It was here the Sidneys resided when in London, and it remained in the family till it was pulled down towards the end of the eighteenth century. Either side of the fireplace are the miniatures and locks of hair of most of the Sidneys. In the centre of

tortoiseshell, the top being covered with old English beaten silver. Of the cabinets there are a pair of very fine Chinese work on either side of the fireplace, and two more between the windows. An exceptionally handsome commode is against the south wall, under Lely's large picture. This is Louis XV. period, and has French mounts and lacquer, and on it is a mirror encased in a broad frame of solid silver. There are old cut-glass decanters and tumblers with the crest and arms of the Sidneys on the mantelpiece, also a mirror with border in green, gold, and red enamel over the fireplace.





A PAIR OF UNIQUE HEXAGONAL-SHAPED SEVRES
VASES OF THE HIGHEST QUALITY, ABOUT PERIOD
LOUIS XV.—BLEU DE ROI—WITH PANELS PAINTED
WITH BOUCHER SUBJECTS.
FROM THE DICKINS' COLLECTION.

Penshurst Place

Passing north from the Drawing Room the large vestibule is entered. This is on the original site of the oldest part of the house. The ceiling is finely moulded, and round the walls are bookcases, carved in oak, filled with rare old books. There is also plenty of good china. A large window filled with stained glass, on which are the Royal Arms of Henry IV. and the Sidney crest, lights this room on the north side. A large picture, by Lawrence, of William IV. in naval uniform hangs on the east wall; while another of him when Duke of Clarence, by Norrison, is also here. On a large console table of James I. period, and in a glass curio table, are many relics of great interest. Amongst them is Sir Philip Sidney's purse, Queen Anne's comb, pipes found on Cromwell's camping ground, William IV.'s snuff box, a piece of Queen Victoria's wedding dress, Queen Charlotte's bracelet, and some old pistols. Then there is the Malacca cane

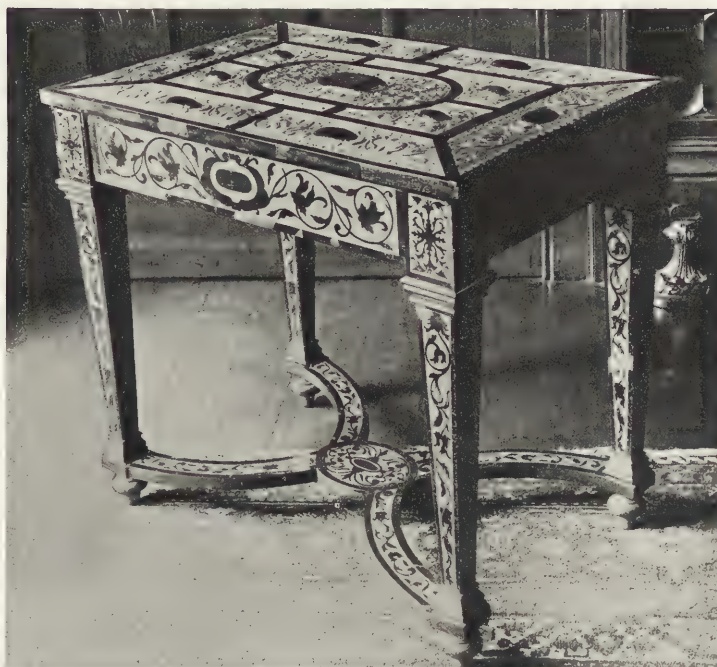


TABLE INLAID WITH TORTOISESHELL, TOP OF ENGLISH BEATEN SILVER



NEEDLEWORK PANEL BY LADY BETTY SIDNEY, 1719

with a gold watch case as the handle, and gold ferrule, given by King Edward VII., when Prince of Wales, to the late Lord de L'Isle when staying at Penshurst. These, and King William's riding whip, sword stick, and foils are but a few of the many interesting relics of royalty kept here. A charming miniature in a solid gold frame of William IV. is interesting, as being the last ever painted of him. There are other rooms leading off on the west side, such as the Morning and Smoking Rooms, with their pictures and quaint old firebacks, and a tiny room full of pictures and engravings, but want of space forbids me to enter into these, or even give the briefest description. I must therefore conclude my already long article by saying that the list of illustrious men and women who have been guests within the walls of Penshurst from its earliest days is truly wonderful. Monarchs and statesmen, poets and soldiers, and the most distinguished men and women of the day have all visited here. Civil war has never laid low a stone of the house, though, after the fall of Charles I., Parliament confiscated it for a few days, only to return it to its owner as a golden prison for the children of the ill-fated King. And finally, to quote the words of Howitt: "England among her titled families can point to none more illustrious than that of Sidney. It is a name which carries with it the attestation of its genuine nobility. But it is by a far higher nobility than that of ancient descent or martial or political power that the name of Sidney arrests the admiration of Englishmen. It is one of our great watchwords of liberty."

A Paris Bordone at the Vatican Gallery By A. J. Rusconi

THE glorious historical collection of pictures at the Vatican is being rejuvenated. In order to avoid the danger of fire which has threatened the gallery for some time in its present position above the roofs, it has been decided to remove the pictures into better adapted premises near the Museum. On this occasion certain pictures from the private apartments, and from the Christian Museum, which can now scarcely be seen, will be added to the collection. One painting in particular has lately been joined to the gallery. The admirable *St. George*, by Paris Bordone, has been taken to the third room of the gallery from the ante-room of the audience hall. This fine work has long been at the Vatican, but attracted nobody's attention before Venturi published it in his *Monumenti inediti di Roma*. Yet the work is among those that best deserve admiration for the profound sense of beauty by which it is pervaded, for the incomparable grace which it breathes forth like a subtle aroma, and for its exquisite blending of strength and charm and suavity of expression.

St. George advances on his white horse over the conquered dragon, and clutches in his right hand his drawn sword, whilst his left holds the reins of his charger. His face, pale and austere, expresses neither fear nor wonder, but thought as impenetrable as his shining armour. Neither the dragon, nor the beautiful saved Princess occupy the mind of the chosen knight, which drifts far, far from his fulfilled vow. In the hour of victory a thought of pity and grief surges upon his generous soul. The corpses of those that have been slain by the horrible monster disturb the joy of triumph and the victory of to-day by so many useless sacrifices in the past. Among the decomposed skeletons and bones is the mutilated corpse of a young and beautiful youth. The fine torso no longer holds its noble head, which has fallen to the ground, and rests on the lifeless arm beside the body. But his face, even in the rigidness of death, and in the deep shadow in which it is almost hidden, expresses so much bitterness and such intense horror at his premature death, that the saintly knight feels and weighs all its greatness and force.

Rarely has art achieved such noble and elevated significance. The Venetian masters, who loved to glorify strength and wealth, joy and luxury, at times rose above the reality of the hour, above the appearance of things, to a solemn mastery, rich in profound significance. Paris Bordone, who more than the others was enamoured of things beautiful and transient, magnificent and richly attired women, scenes of splendour and brave warlike deeds, did not forget the great example set by the best Venetians,

and at times searched for the true hidden essence of things. In this picture is a clear reflection of the art of Giorgione, the marvellous master who attracted so noble a following of artists.

Paris Bordone was not among the last to follow and imitate the example of the great master of Castelfranco. Having left the studio of Titian, where, we are told by Vasari, he had learnt little, he was attracted by the work of Giorgione, whose manner pleased him greatly, and who had the reputation of "teaching well and with all his heart whatever he knew." Giorgione, however, was dead, much to the grief of the youth who wished to learn from him. "Since he could not do better, therefore, Bordone set himself to imitate the manner of Giorgione to the utmost of his power." In this study and imitation Paris Bordone did not lose his individuality, since he was less attracted by the externals of the master's art than by the depth of his vision, which sounded the intimate nature of things, that vision which was not satisfied solely with surface beauty.

The great picture at the Vatican comes probably from the Cathedral of Noale, near Treviso, where it was noticed by Maniago, and recorded in his *Storia delle Arti Friulane* as a work of Pordenone's, to whom it was also attributed by Crowe and Cavalcaselle, owing to the signature which is still visible on the left of the picture: I. A. REGI. PORD.

But this signature has been repainted, and careful examination reveals under the P the original B, and under the I the former P. Thus the name of Paris (Paregi) was changed into the unintelligible I. A. REGI., which was explained to be the family name of Pordenone, the name Regillo, which was attributed to the master only after his death.

But there is nothing of Pordenone in this picture—none of his agitated and superficial art in this magic vision of light and colour, enlivened by such noble poetry. It is Paris Bordone who here raises the solemn voice of his song, Paris Bordone whose most significant characteristics can here be discerned—above all the closed hands of St. George, with the forefinger bent in the master's customary manner. Minute analysis reveals all the forms peculiar to Bordone, in the ample sleeves of the king's daughter, the rich folds of which catch the light in characteristic fashion; in the coiffure of the maiden; in the head of the hero, with its wealth of curly locks falling over his forehead. Moreover, this St. George is closely connected with another admirable work by Bordone, a *Holy Family* in the collection of Prince Leuchtemberg at St. Petersburg, in which the figure of St. George is painted from the same model.



ST. GEORGE

BY PARIS BORDONE

VATICAN GALLERY



The Grenville Library

By A. W. Jarvis and A. R. Tait

THE noble library formed by the Right Hon. Thomas Grenville, and bequeathed by him to the British Museum in 1847, is probably without exception the most superb collection of books ever gathered together by any private individual. It represents nearly fifty years of unremitting search for rare and beautiful volumes, in the acquisition of which neither time, trouble, nor money, was allowed to interfere.

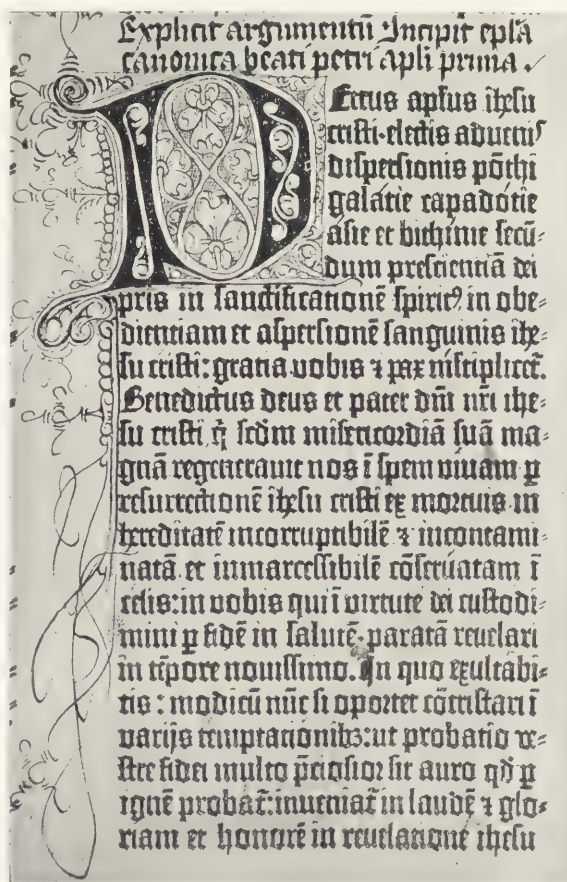
In all it comprises 20,239 volumes which are said to have cost the generous donor upwards of £54,000, and it is believed that he expended a further sum of £56,000 on their sumptuous binding. Thus the money value of this princely gift, at the time it was bequeathed to the nation, was about £100,000. To-day it is almost priceless.

The more closely the collection is examined, the more will the book-lover appreciate the exquisite taste displayed in gathering together such a matchless assemblage of bibliographical treasures. It abounds in rare and curious volumes, and illustrates the art of printing from

the introduction of moveable type about 1455. One of its merits is that, while all branches of literature are represented, there is nothing superfluous. Here are to be found the first and best editions of the classics, embracing an unsurpassed collection of Homers, an unique complete copy of Azzoguidi's first edition of Ovid, and the Aldine Virgil of 1505. All

the rarest editions of our English poets are included, and some of the scarcest Spanish and Italian romances. In works of English and Irish history the library is especially rich. It contains an unrivalled collection of books relating to the divorce of Henry VIII., and also on the subject of the Spanish Armada. Among the books on early travels and voyages, the collections of De Bry and Hulsius are considered to be the finest in the world. There are, too, some grand examples of books printed on vellum and numerous large paper copies.

Many of the earliest and most precious translations of the Scriptures are to be found here. Foremost among them is one of the famous



FROM THE "MAZARIN" BIBLE

The Grenville Library

Gutenberg Bibles: so named after the printer. The first copy to attract attention was found in the library of Cardinal Mazarin, and hence the edition is better known as the "Mazarin" Bible. Printed at Mainz in 1450-55, it is the earliest book printed with moveable type. Such is the perfection of the workmanship, that many bibliographers were inclined to doubt its early date, until the discovery, in the copy at Paris, of a curious manuscript note by Henry Cremer stating that he had illuminated and bound the volume in

Bible, while others attribute it to him conjointly with his son-in-law, Schöffer. Be this as it may, to them—Fust and Schöffer—belongs the credit of the production of the equally celebrated Mainz Psalter, a copy of which rests upon the shelf above the Bible.

This Latin version of the Psalms was issued in 1457, and is the earliest book bearing the name of its printer and date of publication. A second volume of 46 leaves in manuscript contains additional services,



TWO PAGES FROM THE TYNDALE FRAGMENT

1456. The Gothic characters, which are large and handsome, closely resemble manuscript, as is the case with most of the earliest printed books. This similarity opened the door to fraud. A number of copies were taken to Paris and actually sold as manuscripts at 50 crowns each. The low price, however, excited suspicion, for the market value of such works was from eight to ten times that figure. The vendor, Fust, was, so the story goes, accordingly arrested—not for fraud, but for witchcraft; and to save himself was compelled to disclose the secret of their production.

By some writers Fust is supposed to have been associated with Gutenberg in the production of this

hymns, etc. They are both on vellum, sumptuously bound in purple velvet, and enclosed in a blue morocco case.

The Gutenberg Bible and the Mainz Psalter are the two most valuable books in the world. A copy of the first fetched £4,000 at the Earl of Ashburnham's sale, in 1897; and, in 1884, Sir John Thorold's copy of the Psalter (second edition) reached the record price of £4,950.

Biblical students will be especially interested in the *Biblia Pauperum*, a copy of which was sold, in 1897, for 1,000 guineas; the first translation of the Bible into English by Coverdale in 1535; the first edition of Cranmer's *Great Bible*; and Cardinal Ximenes's

Polyglot Bible, which is reputed to have cost £40,000 to produce.

But among these treasures first place must be accorded to the fragment of the uncompleted first edition of Tyndale's New Testament. It was in the press of Peter Quentel at Cologne, in 1525, when the editors—Tyndale and Roy—were compelled to fly to escape persecution. In his *Historia de Vitis et Scriptis Martini Lutheri*, 1526, Joannes Cochläus tells how, for a time, he succeeded in thwarting their efforts.

He was staying in Cologne, in 1525, when it came to his knowledge that two Englishmen were engaged in secretly printing some work which was to convert all England to Lutherism. A determined opponent of Luther and his doctrines, Cochläus made friends with the printers and invited them to his lodgings, where, having freely plied them with wine, he learnt that he had been correctly informed. The book was the New Testament, translated from Luther's version; 3,000 copies were in the press; and the sheets as far as K were already printed off.

The necessary funds were being found by English merchants, who were secretly to convey the work to England as soon as it was finished. It was then to be dispersed throughout the country ere the authorities could interfere. Seriously alarmed at this danger to the Catholic cause, Cochläus obtained the authority of one of the magistrates of Cologne to search Quentel's house; but the Englishmen, having been warned of what was going on, had fled up the Rhine. Thus ended the first attempt to utilise the printing press as a means of circulating the Scriptures in English. All that remains of it, so far as is known, is the Grenville fragment, consisting of thirty-one sheets, which lay hidden for over three hundred years stitched in the end of an old volume.

Near to this precious relic will be seen some of the books of William Caxton, the Father of English Printers. It will be remembered that though it was not until 1476 that he introduced printing into this country, he had previously issued certain volumes from the press at Bruges, in which city he had lived some years and was for a time the Governor of the English merchants. About 1469 Caxton became Secretary to Margaret, Duchess of Burgundy, the sister of Edward IV., and, encouraged by her, he continued the work of translating Raoul Le Fèvre's *Recueil des histoires de Troie*, which he had previously begun and laid aside. The translation finished, he determined that the book must be printed. To this end he visited Cologne, already an important centre of the new art, in order that he might gain some practical insight into the work. However, it was not until some two or three years later that the book was actually put in hand, Colard Mansion being associated with Caxton in the undertaking. The volume probably made its appearance in 1475.

Though no copy

graces the Grenville collection, one may be seen in the adjoining King's Library. Here also is placed the Grenville example of Caxton's *The Game and Playe of the Chesse*—long regarded as the earlier of the two works. This extremely rare volume was also produced at Bruges, and likewise with the help of Mansion, the date assigned to it being 1475 or 1476.

It is not unlikely that, but for evil days overtaking his patrons, Caxton might have continued to print English books at Bruges; but in June, 1476, the Duke of Burgundy suffered a disastrous defeat at the hands of the Swiss, and, in the following January, at the murderous battle of Nanci, he fell overpowered and covered with wounds, stubbornly fighting to the last.



THE BORGIA LIVY

The Grenville Library

Before this final catastrophe Caxton returned to England, where he set up his press in the Sanctuary at Westminster, which from then, 1477, to his death, in 1491, was never idle. In addition to *The Game and Playe of the Chesse*, the Grenville collection embraces various other Caxtons: of which may be mentioned the first edition of Chaucer's *Canterbury Tales*, 1478—a copy was sold in 1896 for £1,880; one of the second edition, which Caxton considered the first perfect edition, *The Fayt of Armes and of Chyvalrye*; the extremely rare *Troylus and Creseyde*; and *Boecius de Consolacione Philosophie*.

Almost as scarce and valuable as the Caxtons are the books produced by the unnamed printer of St. Albans. Little is known of this celebrity beyond the fact that he was one of the masters in the Abbey School. Only eight books from this press are known to have survived. The Grenville Library has copies of two: the *Cronicles of englonde*, 1483, and the better-known *Bokys of Haukyng and Hunting and also of Cootarmuris*, commonly called *The Book of St. Albans*. The latter, as an interesting note inside it by Mr. Morley Stark informs us, passed through some strange vicissitudes.

At the decease of Sir Neville-George Hickman, in 1781, his daughter succeeded to the estates of Thonock and Blyton—near Gainsborough. On taking possession of the property, Miss Hickman cleared out from the library all books that were unbound or that seemed to her otherwise not worth preserving. These she gave to a man who had been body servant to her father, and who shortly afterwards went to reside at the village of Blyton. Upon the death of this man, many years later, his widow disposed of a portion of the books to a rag-and-bottle dealer, who conveyed them in his pack to Gainsborough. Mr. Marshall, a druggist, selected from the pile the book in question, which he purchased for a small sum, and then committed to the care of one Smith, a bookseller. From him Mr. Stark secured the book and sold it to Mr. Grenville.

Dr. Maitland gives a similar account of the work, with the interesting addition of the prices at which the book changed hands. The pedlar, he tells us, bought it for ninepence, the druggist paid three shillings, the bookseller two guineas, Mr. Stark seven guineas and Mr. Grenville seventy guineas.

The latter figure by no means represents the value of the book to-day, for, in 1882, a copy fetched 600 guineas.

Among other examples of the early days of the printing press, in which the Grenville collection is particularly rich, especial mention must be made of the first edition of Livy, printed by Conrad Sweynheym and Arnold Pannartz, at Rome, about 1469. It is in

its original richly gilt binding, and is remarkable as the only known copy on vellum, and as bearing the arms of the Borgia family, which are beautifully painted on the first page of the text.

A tragic interest is lent to the volume from the fact that it belonged to Cardinal Roderigo Borgia, who afterwards became Abbot of the Monastery of Subiaco—where Sweynheym and Pannartz first introduced the art of printing into Italy—and later Pope Alexander VI. He met his death by drinking poisoned wine which he had caused to be prepared for others. Briefly, the story is that, being desirous of removing nine of the cardinals, he and his son, Cæsar Borgia, arranged a supper to which their intended victims were invited that they might be done to death. This was to be managed by means of poisoned wine. The hour had arrived and all had been prepared. The Pope, fatigued by the great heat, just before sitting down to the fatal meal, called for a glass of wine. This was brought to him by his under butler, who, not being in the dark secret, supplied his master from one of the poisoned flasks.

Shakespeare, as might be expected, is well represented in this wonderful library. In addition to splendid copies of the four folios—the first is one of the finest in existence—there are several of the separate plays, as well as the Sonnets.

Possibly no book in the English language has shown a more steady rise in value than the first edition of the plays of our great national poet. The First Folio was published in 1623 at the sum of one pound, and there was no great increase in price until towards the end of the eighteenth century. About 1760, David Garrick acquired one for £1 16s. In 1790, the Duke of Roxburghe created a record by giving £35 14s.

Dibdin tells an amusing story of the last purchase: "A friend was bidding for him in the sale-room: His Grace had retired to a distance to view the issue of the contest. Twenty guineas and more were offered from various quarters for the book: a slip of paper was handed to the Duke, in which he was requested to inform his friend whether he was 'to go on bidding.' His Grace took his pencil and wrote underneath, by way of reply—

" 'Lay on, Macduff;

And d——d be he who first cries, 'Hold, enough!'

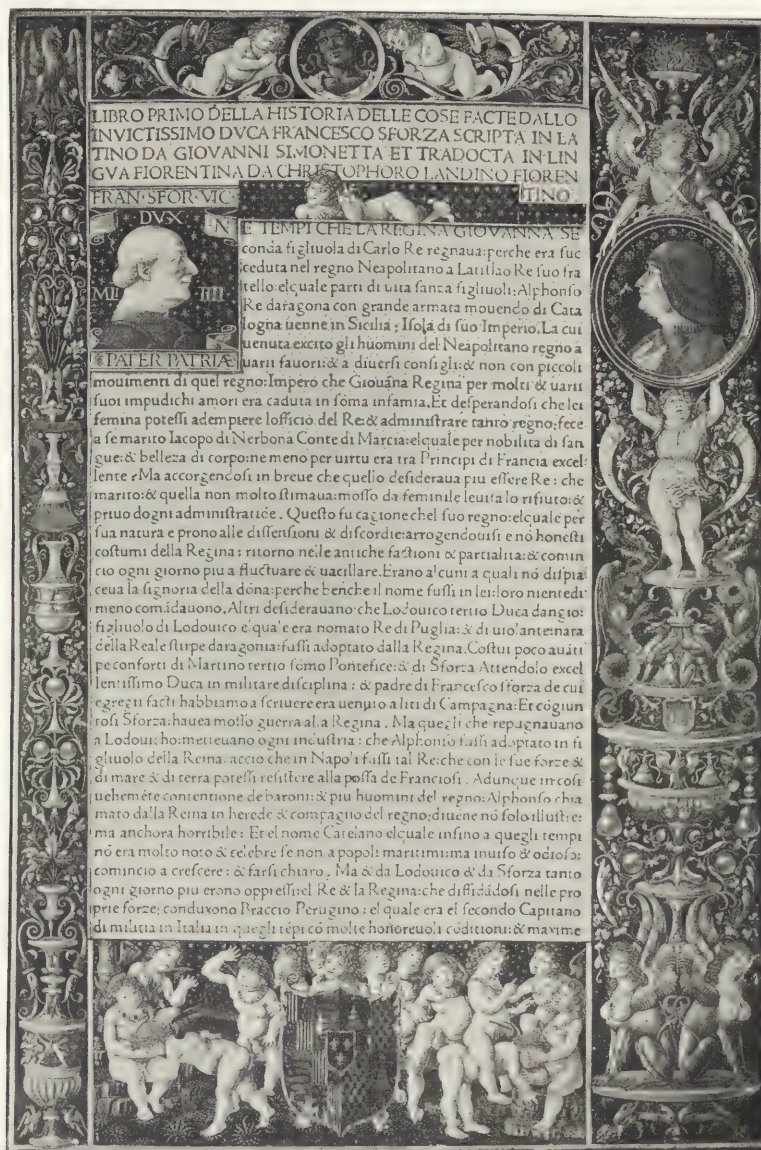
Such a spirit was irresistible, and bore down all opposition. His Grace retired triumphant, with the book under his arm."

Mr. Grenville bought his copy of the folio at the Saunders's sale, in 1818, for £121 16s., which called forth the remark from Dibdin that "this was the highest ever given, or likely to be given for the volume." Unfortunately for Dibdin's reputation as a

prophet, the price continued to rise, and in July, 1901, Mr. Bernard Quaritch paid £1,720 for a copy, while, last March, the record figure of £3,000 was given for the Bodleian copy.

The value attached to the other folios is comparatively low, but even they reach very large prices. In

One of the most beautiful volumes in this library of beautiful books is the world-famous *Sforziada*. It was printed at Milan in 1490, and is still in the original velvet binding, with silver niellos and knobs on the exterior, in which it was presented to Cardinal Sforza. It is in the finest state of



THE WORLD-FAMOUS SFORZIADA (FIRST PAGE OF THE DEDICATORY EPISTLE)

1895, the finest copy known of the Second Folio. was sold at the Earl of Orford's sale for £540. The Third Folio is more scarce than the second, as numerous copies were destroyed in the Great Fire of London in 1666. The highest price paid so far is £500, which was realised at Sotheby's last year. Of the Fourth Folio little can be said except that it is necessary to complete the series.

preservation, and abounds with delicately illuminated initials. These, however, are quite overshadowed by the first page of the dedicatory epistle with its magnificent painted border enclosing exquisite portraits of Cardinal Sforza, Francesco Sforza, the great Duke of Milan, and Lodovico il Moro. Above and below the miniatures are nude figures of little boys. In the bottom compartment, surrounding the

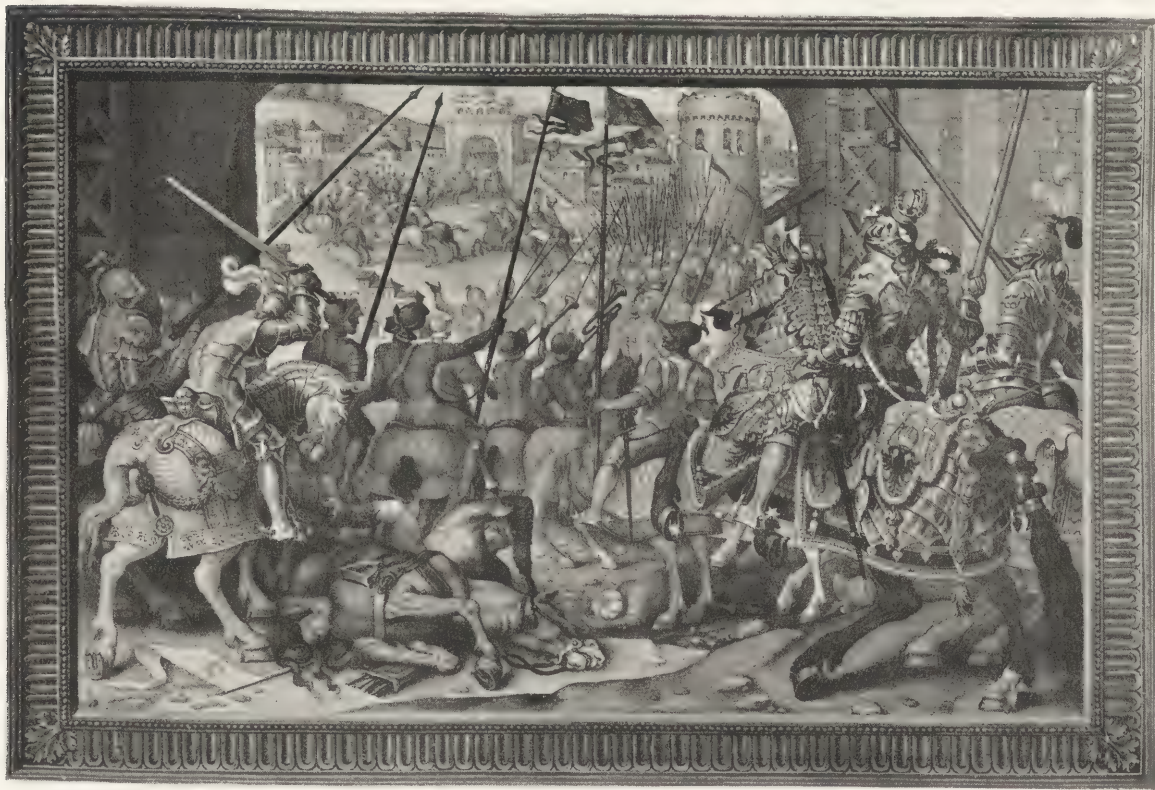
The Grenville Library

arms of the Sforza family, is a group of the charming little fellows playing the old-time game of "Buck, buck, how many fingers do I hold up?" McCarthy considered it impossible to find in a printed book any illumination more beautiful or more perfect.

From this grand old vellum book we turn to the sumptuous volume of Julio Clovio. As a matter of fact this is neither a "printed book" nor a "manuscript"; but consists of twelve lovely paintings, illustrating the victories of Charles V., bound in purple velvet and enclosed in a blue morocco case. They were painted upon vellum by Julio Clovio for Philip II.—who also had them woven in tapestry—from the engravings of Martin Hemskerk, after the designs of an artist named Coccius. They remained in the Royal Library of the Escorial until the invasion of Spain, when a French officer gained possession of them and sold them in Paris. The pictures still retain all the original brilliancy and freshness of their rich colouring, and so

exquisite is the finish that the most powerful magnifying glass only reveals their perfection.

Such, then, are some few of the many bibliographical gems which adorn this magnificent collection. During the founder's life-time its precious volumes were rendered freely available to students and scholars, however humble their position in life, and by making the nation the heir to his books Mr. Grenville secured to posterity a like privilege. The high conscientious motive dictating this action is disclosed in the codicil bequeathing the library: "A great part of my library has been purchased from the profits of a sinecure office given to me by the public, and I feel it to be a debt and a duty that I should acknowledge this obligation by giving that library so acquired to the British Museum, for the use of the public." Thus for all time the Grenville Library will remain a boon and a delight to lovers of books, and a noble monument to its munificent donor.



THE JULIO CLOVIO

(PLATE VII. THE ENTRANCE OF CHARLES V. INTO TUNIS, 1535)



Milanese Lace

By M. Jourdain

MILAN, like many another centre of lace-making, was early famed for its embroideries.* In 1584 an "Università" of embroiderers was already in existence, and flourished until the middle of the seventeenth century. Coryat mentions that the Milanese embroiderers are "very singular workmen, who work much in gold and silver."† "Tarnete uno d'oro et seda negra facta da ossi" (bones) is mentioned in the Sforza inventory in 1493, and it is interesting to find that bobbins are still called "ossi" at Cantù, and "ossoletti"‡ at Canton Ticino. It is in this inventory that are to be found the earliest records which are quoted in reference to Italian lace, the well-known instrument of partition between the sisters Angela and Ippolita Sforza Visconti.§ *Trina* is

* Brantôme, in his *Dames Galantes*, remarks that the embroiderers of Milan "ont sceu bien faire par dessus les autres."

† "No city of Italy is furnished with more manuary arts than this, especially two, embroidering and making of hilts for swords and daggers. Their embroiderers are very singular workmen, who work much in gold and silver."—*Coryat's Crudities*, 1611.

‡ "Ossoli, bobbins to wind silke vpon. Also knuckles or knuckle-bones."—*Florio, A Worlde of Wordes*, 1598.

§ "Lenzuolo (sheet) uno di revo di tele (linen thread), cinque lavorato a punto.

"Peza de *tarnete* (trina) d'argento facte a stelle.

"Lenzolo uno de tele, quatro lavorate a *radixelo*.

"Peza quatre de *radexela* per mettere ad uno moscheto (zanzariere—mosquito curtain).

"Tarneta uno d'oro et seda negra facta da ossi (bones).

mentioned there under its old form, *tarnete*, but trina, like our English "lace" and the French "pasement," was used in a general sense for braid or pasement long before the advent of lace proper. Florio, in his Dictionary,|| gives *trine*, cuts, tags, snips, pinck worke on garments, and *trinci*, gardings, fringings, lacings, etc. It will be seen that the "trine" of the Sforza inventory are always of metal and silk.

Frattini, in his *Storiadell Industria Manifatturiera in Lombardia*, states the inhabitants of the Cantù district made lace from about 1600. Towards the middle of the eighteenth century the industry had fallen into decay. "The Milanese," writes Lalande, "only fabricate lace of an inferior quality,"¶ to which may be added the later testimony of Peuchet, who writes that the laces are very common and not highly priced.**

"Pecto une d'oro facta a grupi.

"Binda una lavorata a poncto de dei fuxi (two bobbins?) per uno lenzolo."—*Instrumento di divisione tre le sorelle Angela ed Ippolita Sforza Visconti, di Milano, 1493, giorno di Giovedì, 12 Settembre.*

|| *A Worlde of Wordes*.—John Florio, London, 1598.

¶ *Voyage en Italie*, 1765.

** *Milan. Dentelles en fil*. "Elles sont très-communes. Cette fabrique n'a rien qui puisse nuire aux fabriques françaises de même espèce, ni pour la concurrence ni pour la consommation de Milan. Beaucoup sont employées par les paysannes de la Lombardie. La plus fine peut procurer quelque manchettes d'hommes d'un prix fort modique."—*Dictionnaire Universel de la Géographie Commerciale*, 1789.



BORDER OF PILLOW-MADE LACE

MILANESE, SEVENTEENTH CENTURY (ABOUT 1650-60)

Milanese Lace



PANEL OF MILANESE LACE

SEVENTEENTH CENTURY

The earlier Milanese laces are not grounded with the *réseau*, but covered by bold rolling scroll designs held together by brides, sometimes of twisted strands of thread. A specimen in the Bolckow Bequest, catalogued as Italian or Flemish, but certainly Italian in treatment, has a design of large flowering scrolls, in the centre of which is a lady playing a lute, toward her flies a cupid bearing a heart, and on the other

side is a nude figure with a flowing scarf. In the upper border the cupid, blindfolded, has a bow and arrows. One very fine piece of Milanese lace in the Victoria and Albert Museum has no brides; the details of the pattern touch one another.* The *toile* is a close, firm, even braid, varied with pin holes, or

* No. 42, 1903.



MILANESE LACE (WITH BRIDES)

SEVENTEENTH CENTURY



PORTION OF A BORDER OF MILANESE LACE

LATE SEVENTEENTH CENTURY



PORTION OF A BORDER OF MILANESE LACE

LATE SEVENTEENTH CENTURY

Milanese Lace



MILANESE LACE (DATED 1733)

MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

larger open devices. The réseau ground was introduced by 1664, at which date a portrait by Gonzales Coques shows a straight-edged piece of Milanese with meshed ground.*

The réseau is of various kinds. Its most common type is a diamond-shaped mesh, formed with a plait of four threads like Valenciennes, but many experimental grounds, loosely worked, are met with in earlier pieces. In one specimen the threads are knotted at the points of intersection.

The pattern is first made on the pillow by itself, and the réseau ground is worked in round it afterwards, sloping in all directions so as to fit the spaces, while Valenciennes is worked all in one piece, pattern and réseau together. If the lace is turned upon the wrong side the strands of thread of the Milanese réseau can be seen carried behind the pattern. The designs are beautiful, and consist of light ribbon-like scrolls and conventional flowers,† which enclose small chequer or other simple fillings. Animal forms, eagles, hares, bears, hounds, archaic in drawing, but always vigorously treated, are frequently introduced. In the spirit of these scenes can be traced the

characteristics of the Lombard, who, according to Ruskin, covered every church he built with the expression of his fierce energy and scenes of hunting and war—incidents entirely absent from Venetian, and only experimentally introduced in other laces.

Coats of arms are frequently met with, and animals which no doubt represent family badges. The double or Imperial eagle is of very common occurrence (even in church lace). This is to be accounted for by the fact that Charles V. conceded as a mark of special favour the privilege of bearing the Imperial arms to several Italian as well as Spanish families, who used them instead of their own arms.‡

A specimen,§ Victoria and Albert Museum, shows a curious mixture of motifs, secular and religious. The pattern consists of a central device of a double-headed eagle surmounted by a large coronet. Beneath the eagle is a pierced flaming heart, and on each side of it a little prancing dog. On each side of this central group springs a blossom and leafy scroll with a pelican preening its feathers and another little bird.

The very curious piece of Milanese lace in the possession of Mrs. Hibbert, shows a clumsily-drawn

* Milanese lace is almost always straight-edged.

† Not conventional beyond recognition, like these highly ornamental flowers of Venetian rose point. The pink, lily and other flowers are met with often treated naturalistically.

‡ From 1535 till 1714 Milan was a dependency of the Spanish Crown.

§ About 1650.



MILANESE (DATED 1733)

MUSÉE DES ARTS DÉCORATIFS, BRUSSELS



MILANESE LACE (WITH RÉSEAU GROUND)

figure seated upon an ornamental fountain. The graceful scrolls include various long-tailed birds, angels, horsemen chasing stags and lions; while part of the pattern has a kind of knot-work upon the more important motifs; the lion's mane, the angel, the horsemen are ornamented with this work in *black silk*, as is also the double eagle surmounted by a crown. It is dated 16..5.*

In church lace, figures of the Virgin, angels, and monograms occur.

An interesting piece, dated 1733, in the Musée des Arts Décoratifs, at Brussels (of which two photographs are given), should be studied. The first portion, with arms of "Julius Cæsar Xaverius Miccolis abbas et rector S. Mariæ Graecæ, A.D. 1733," and its repeating scroll design with its characteristic birds and stags is perfect, while the second portion shows a hopeless confusion of motifs carelessly thrown together, and the réseau mended. The angels supporting the shield, with its rayed monstrance, is followed by a stag and a crowned double-headed eagle, which are quite unrelated to the design and to each other. The scroll, instead of repeating like the first portion, is twisted into a broken almost angular volute, and the

single supporter (from the abbot's arms in portion i.) is transferred to an ornamented pillar, upon either side of which birds are arranged without any regard to the law of gravity.

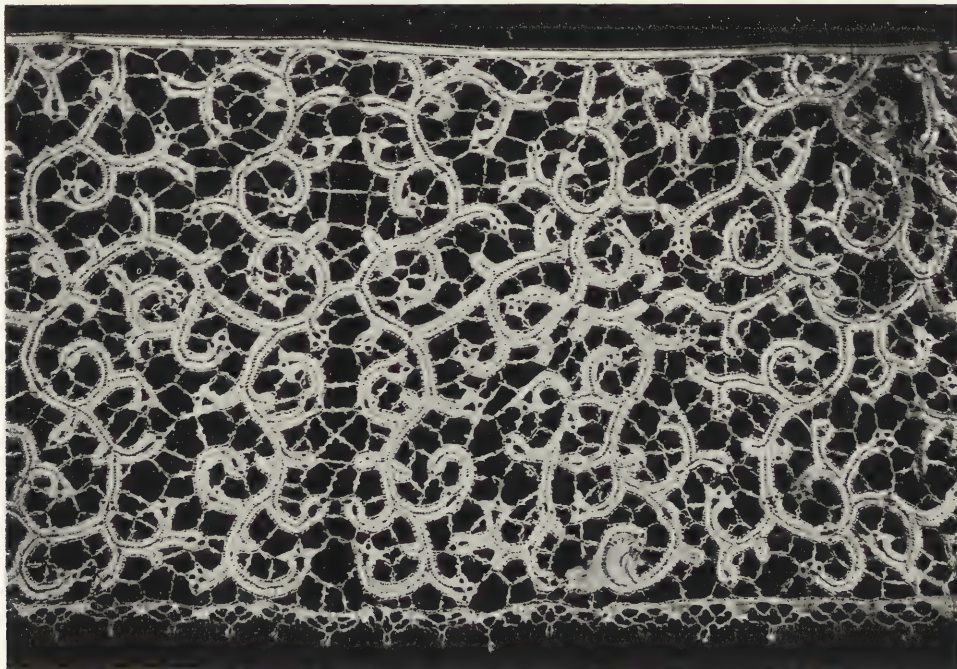
No. iii., with its *naïve* rendering of floral design, is perhaps a late or peasant rendering of Milanese work; the twisting, ribbon-like convolutions, which may be seen in the stems of the flowers and other ornament, became more prominent in the decadence of Milanese lace. The trade name for such lace is "Genoese tape," but it was made both in Milan and Genoa and the district. The design consists merely of the tape looping back upon itself, and linked together by brides with picots, or with a réseau ground. It has been much used for church vestments, and was frequently of considerable width. Mrs. Palliser found in the parish church of Santa Margherita an old worn parchment pattern for lace of this ribbon-like design, which she dated as about 1592.

Strong peasant laces were made on the pillow very freely throughout the seventeenth and eighteenth century in Northern Italy. Coryat † notices in Piedmont "that many of the inns have white canopies and curtains made of needlework, which are edged with very fine bone-lace," and in Venice that "the sides

* "There are representations in it of Perseus and Andromeda, possibly also of Jason and of Europa."—*Note by the owner.*

† *Coryat's Crudities*, 1611.

Milanese Lace



MILANESE OR GENOESE LACE

(LATE EIGHTEENTH CENTURY)

under the benches" in the gondolas are "garnished with fine linen cloth, the edge whereof is laced with bone-lace." About fifty years ago sheets and pillow-

cases, towels and table-cloths were still to be bought from country inns, trimmed with pillow lace, of coarse thread, and indeterminate pattern.



MILANESE OR GENOESE LACE, LATE EIGHTEENTH CENTURY

IN THE POSSESSION OF LADY TREVELYAN

Pottery and Porcelain

Porcelain of all Countries

(London: Constable & Co.)

By R. L. Hobson, B.A.

Reviewed by Arthur Hayden

IN a small volume of less than two hundred and fifty pages Mr. R. L. Hobson has covered the wide area of oriental, continental, and British porcelain. Half the volume is given up to Chinese and Japanese porcelains, and of the remaining portion seven chapters deal with continental wares from Meissen, Sèvres, Vienna, Capo di Monte, not excluding the factories of Russia, of Spain and Portugal, of Switzerland, and of Holland and Belgium. Of British porcelain a survey is made in four chapters.

In spite of the brevity of treatment the volume is a book of handy reference for collectors, and the plates illustrating the letterpress have been well chosen as typical examples rather than as sumptuous specimens. The chapters dealing with the five great periods of Chinese porcelain—The Primitive, Ming, K'ang-hsi, Ch'ien-lung, and Modern—summarise in a very able manner the leading characteristics of form and ornamentation of the porcelain most prized by collectors. The accompanying tables of



2 CHINESE "BLUE AND WHITE" (BRITISH MUSEUM)

1 & 2. K'ANG-HSI PERIOD (1662 TO 1722)

3. "SOFT-PASTE": EIGHTEENTH CENTURY

Porcelain of all Countries

"date-marks" and "hall-marks" will enable the possessor of old Chinese porcelain to identify some of his treasures.

With oriental profusion of self-effacement we learn that the poet Tu, evidently a collector, wrote: "The porcelain of the Ta-yi kilns is light and yet strong. . . . Your Excellency's white bowls surpass hoarfrost and snow. Be gracious to me and send some to my poor mat-shed." And this was when the Saxons of Wessex were rending the Saxons of Essex, and when the Danes gave battle on the Surrey hills.

It is to the brilliant K'ang-hsi period, from 1662 to 1722, to which reign and "those of the two

takes the heart of the western collector. The Ming blue and white is practically unobtainable by reason of its rarity, and after the K'ang-hsi period the ware degenerated. In the illustration reproduced, the three vases are typical of the blue and white porcelain, and are from the collection in the British Museum. The vase on the right is "soft paste" of the eighteenth century. The others are of the K'ang-hsi period (1662 to 1722). The ginger-jar in the centre with blossoms of the prunus, commonly but erroneously called the "hawthorn-pattern," is intended to represent the falling prunus blossoms on the ice as it breaks up, and the jars



MEISSEN (FRANKS COLL. B.G.M.)

1. CUP AND SAUCER: SIGNED BY G. F. KÜHNEL, 1776

2. VASE WITH MONOGRAM OF AUGUSTUS, ELECTOR OF SAXONY

3. CUP AND SAUCER WITH CANARY

YELLOW GROUND AND WATTEAU SUBJECTS

succeeding emperors that practically all the finest pieces in Western collections may be referred." Mr. Hobson tells of the triumphs of the invention in colours, of the famous *Lang-yao* ware, "perhaps the greatest of all achievements in single-colour porcelains." The brilliant reds and the apple-greens of this ware are much sought after by connoisseurs. Lovers of colour, and artists of the supremest genius, the Chinese potters produced shades that defy imitation even by their own countrymen—the *sang de bœuf*, the "snake-skin," an exquisite green of iridescent hues, "peach-bloom" (a crushed strawberry tint), *clair de lune* of palest blue, and turquoise blue of the shades known as "peacock-green," or "king-fisher blue." "This was the period of the finest *famille vert* porcelain, the *ne plus ultra* of enamelled wares."

But it is the blue and white of this period which

were sent filled with sweetmeats or ginger as New Year gifts.

Although Japanese porcelain holds a secondary place in the estimation of the old Japanese potter who revelled in his elaborations of earthenware, there is much that is beautiful in the old designs, and it is well summarised in this volume.

Of European porcelain, Meissen stands always prominent. The illustration we reproduce is of three pieces from the Franks Collection at the British Museum. The middle piece is a vase with the monogram of Augustus, Elector of Saxony. The cup and saucer on the left is signed by C. F. Kühnel, 1776, and that on the right with Watteau subjects has a canary-yellow ground. The originality of these pieces in their departure from Chinese form and design is deserving of remark, and in comparison with the British factories of a later date, Meissen exhibited a

fertility of design, an excellence of technique, and a fine quality of body and glaze comparable with the Chinese, but "more nearly akin to Japanese porcelain of Kakiemon's make."

In the early Worcester specimens which are in the British Museum, and here illustrated, the reversion to the Chinese type is clearly seen. The cup and saucer on the right, painted in blue with manganese ground, is marked with a Chinese mark. The other cup and saucer and vase are both painted in blue, and it should be observed that whereas Meissen left the oriental models and added the handle to the cups, the Worcester potters were less inventive and slavishly adhered to the Chinese form.

Of the English factories the marks given will be of great service to the collector. Bow, Chelsea, Derby, Longton Hall, Liverpool, Plymouth, Bristol, Coalport, Nantgarw, Swansea, Rockingham, Lowestoft and Minton, receive proportionate treatment. A chapter is given to "Values, Forgeries, &c.," but as this is only three pages, it is suggestive rather than practical, although, it must be admitted, no book can impart the instinct of detecting "faked" china. The book as a whole is written with authority and is crammed with fact, and true to its object the writer judiciously avoids controversial matters. A Bibliography would have increased the usefulness of a useful and valuable handbook of reference.



EARLY WORCESTER (BRITISH MUSEUM)

1 & 2. PAINTED IN BLUE: CUP AND SAUCER AND VASE

3. PAINTED IN BLUE WITH MANGANESE GROUND: CHINESE MARK





By Joshua Reynolds's pen.

(Written copy)

Master Henry Moore



"New Leaves in Turner's Life"

A Rejoinder

By William White

THE article in the June number of THE CONNOISSEUR, by Mr. T. Bolt, under the above heading, is one of considerable interest, containing as it does eight reproductions of drawings which are attributed by him to J. M. W. Turner. In my opinion, however, we need far more cogent reasons for believing that he is correct in assuming that they proceeded from his hand, than arguments of such a nature as those he has employed in attempting to prove their authenticity.

The first two subjects, representing, it is said, the great fire in Edinburgh in November, 1824, are undoubtedly excellent drawings, especially that on page 111, and they are quite suggestive of the draughtsmanship of either Turner or Girtin, at possibly a quarter of a century before the date assigned to them. They are also, I may say, of some particular interest to me in connection with two mysterious unpublished prints of which I possess what appear to be unique impressions, and upon which I hoped that these newly-found productions might throw some light. It will, perhaps, be well to refer briefly to these two engravings before proceeding further, because of the curious fact that they bear the similar imprint in *French* to those described by him as in Mr. Frederick Izant's possession, namely, "*W. Turner de Lond., del. et Sculp.*" The last word in the case of Mr. Izant's prints it is to be noticed is "*fecit*," instead of "*sculpsit*"—a curious addition to the word "*delineavit*," but which may be due to the drawing being made on stone, instead of engraved on copper: for those I am about to describe are apparently a strange experimental medley of soft-ground etching, aquatint, and a suggestion of mezzo-tint with the lights scraped out.

The title of one of the subjects is *Edinburgh, the Calton Hill, &c., from the North Bridge* (measuring 5½ in. by 7½ in.), and of the other *Skating & Curling on Duddingston Loch, near Edinburgh* (5 in. by 7 in.). Both subjects have crowds of figures, bearing little, if any, resemblance to those in Mr. Izant's prints; but I have always imagined, since first seeing them, that Turner had produced these two plates himself in Paris, while visiting his great friend Thomas Girtin, who went there in the spring of 1802, and who was then busily occupied upon his last work—his very fine series of *Views in Paris*—in combined etching and aquatint.

Now the difficulties in the way of believing that these drawings and etchings were produced by Turner in Edinburgh in 1824 are insuperable. In the first place we have to assume—that is, if Mr. Bolt and Mr. Izant are correct in their identification of the fire represented in their two first prints with that shown in the other drawings reproduced—the very point which has to be proved, namely, that Turner was in Edinburgh in the month of November, 1824; and for several reasons this supposition will not agree with what we know of Turner's work at that time. The fire shown in those drawings might, of course, be an earlier one, and in that case I should be inclined to believe the work to be from Turner's hand. But not otherwise, for I do not think the figures could have been drawn by him at that time (in his fiftieth year) in this stiff individual manner, although each one is certainly as busily occupied at his work as is so peculiarly characteristic of Turner, from even his earliest days. But it must be remembered that this date is five years after Turner had ceased to continue his famous and most masterly *Liber Studiorum* plates, with their virile draughtsmanship and deeply furrowed etching, and with which these crude figures will bear no comparison whatever, nor yet with the sepia drawings from which they were produced. Besides which, coming to a second difficulty, the now famous Turner had adopted long before this time—ever since 1801, the year following his associateship—not only his full initials, as Mr. Bolt himself recognises, but he was also always proud to add to his name the magic letters "R.A., P.P." Most certainly he would not have signed himself "W. Turner" in 1824, even to benefit a charity; and I fail to see any point in Mr. Bolt's argument that his modesty in such respect would help the sale of the prints.

Apart, however, from this question of the date (to which we will return presently), and the representation of the figures, I am ready to admit that the fine drawing of the architecture on the left of the *Parliament Square* subject, and also the general effect of the conflagration filling the background with dense clouds of lurid smoke, approaches somewhat the magnificent work in Turner's marvellous water-colour drawing of *The Burning of the Houses of Parliament in 1834*, which I included in a special series of fifty drawings selected by permission of

The Connoisseur

the National Gallery Trustees from among their Turner treasures, in 1891, to form the official "Loan Collection, No. IV.," and which is at the present time, I believe, on view in the Wolverhampton Corporation Art Gallery. In that drawing, however, the crowd of people is massed together with no individuality whatever, and simply receives the reflection of the glow of the flames in broad sweeps of the brush, and scratches, and washings out.*

Beyond this very slight resemblance to Turner's work, I regret that I cannot agree with Mr. Bolt in his conjectures, nor in regard to the facts made use of in his endeavour to prove that Turner was in Scotland in 1824,

Kilchurn Castle and Ben Lomond in 1802. But Mr. Bolt is most surely in error in supposing that the drawings which, as he says, Turner produced "for Scott's *Provincial Antiquities of Scotland*, published in 1826," were made in 1824, at the time he wishes to prove he was there. The issue of that work was, in fact, commenced in 1819, when the drawings were already made, or in hand at home; thus (1) that for the plate of *Heriot's Hospital*, which was engraved November 1st, 1822, is dated "1816"; (2) the view of *Edinburgh from Calton Hill* was etched by George Cooke in July, 1820; while (3) the original of *Linlithgow Palace* is actually signed and dated in full—



THE CALTON HILL, ETC., EDINBURGH, FROM THE NORTH BRIDGE

BY "W. TURNER DE LOND."

of which I can find *no* evidence in *any* of his drawings. Having made a prolonged study of Turner's work in its entirety for over thirty years, I may, perhaps, lay some claim to having special knowledge of the subject. That he was in Edinburgh two, or most probably three times before the date in question, is certain. There were, we know, two drawings by him exhibited in the Academy early in the century, one of "The New Town, Castle, etc.," in 1802, and one from Calton Hill (Nat. Gallery, No. 549) in 1804; and there were also drawings of

* A full description of this superb little sketch, drawn at "white heat," considered in relation to Turner's other pictures and drawings of this fire, is given in "Notes on a Biographical Series of Fifty Drawings and Sketches by J. M. W. Turner, R.A., belonging to the National Gallery Collection, selected and arranged by William White," pp. 29-30.

"J. M. W. Turner, R.A., P.P., 1821," produced from a sketch in the National Gallery. Anyone comparing those admirable plates with these primitive productions will see how entirely dissimilar they are in their treatment.

Again, the mere fact that Turner had no work in the Academy in the year 1824, from which Mr. Bolt concludes that he was paying "a hitherto unsuspected visit to Scotland," and that, although we have no knowledge of his having ever drawn upon stone, he has now evidence, he thinks, of discovering that he made such drawings on stone in Edinburgh at the time of the fire in November, proves simply nothing, and is merely begging the point. For, in the first place, if the Academy in any year would suffer by his absence from home in November, 1824, it would have been the exhibition in the following year. In each of the years 1820, 1822, 1823, and 1825, Turner

"New Leaves in Turner's Life"

had but one picture in the Academy, instead of eight or a dozen, as in some former years. How would Mr. Bolt account for this? Yet, in 1803, the year following not only a visit to Scotland, but even a tour by diligence in Switzerland as well, he had five oil-pictures and two water-colours ready to hang on the walls. Such arguments, if Mr. Bolt will excuse my saying so, are what Euclid would discard as "absurd."

As a matter of fact, Turner was, throughout this period, very busily engaged upon his work with the engravers for Mr. Cooke's publications—not only the *Rivers of England*, executed by the *new process* of pure mezzo-tint, which

issued in 1825. We may, therefore, be quite sure that Turner had no time available for a long coach-journey to Scotland, where Mr. Bolt would have us believe he remained for actually four months—from August till the end of November! Had that been the case, instead of there being no drawings that we can attribute to that year, we should have had hundreds of landscape views in Scotland, showing clearly where he was all through that tour. We know, for instance, that a fortnight's tour on the Rhine in 1819 produced over fifty finished drawings, made on the spot, and brought back direct for Mr. Fawkes at Farnley Hall, besides numberless sketches. In Mr.



SKATING AND CURLING ON DUDDINGSTON LOCH, NEAR EDINBURGH

BY "W. TURNER DE LOND."

Mr. Bolt strangely dismisses with the remarks that "it is improbable that this took much of the artist's time," and that, in spite of what the biographers have said of his work for engravers at this time, "none seems to know what, or where, he drew." Besides that publication there was the *Southern Coast of England* series still in progress, and the dates of publication on such plates as *St. Mawes* (September, 1824), *Ramsgate and Hythe* (December, 1824), *Comb Martin* (January, 1825), *Portsmouth* (February, 1825), and *Boscastle* (March, 1825), sufficiently indicate how continuously he must have been superintending their engraving during the winter months of 1824-5. In addition to the plates completed at those dates, there were also the large-size plates for the projected *Marine Views* in mezzo-tint, by Lupton, and the engravings commissioned and already in hand for John Murray's eleven-volumes-edition of *Byron's Works*, to be

Charles A. Swinburne's *Life and Work of J. M. W. Turner, R.A.*, it is stated, on the authority of Mrs. Ayscough Fawkes, granddaughter of the artist's great patron-friend, that this Rhine trip was in 1824, which might account for his absence some time in the autumn; but this, I think, must be a mistake. Thornbury does not give any date for that trip, but it has always been put down to the year 1819, and was so stated in the authorized catalogue of the sale of the drawings at Christie's on June 27th, 1890, when 35 of the drawings realized an average of £156 each, the *Mayence* being sold for £430 10s. Unfortunately, Mr. Swinburne's biography is no more reliable than any of the other biographies of Turner, as may be judged from his statement that in 1819 he made on the spot the engraved drawings which were really produced from sketches by James Hakewill, for his *Picturesque Tour in Italy*. We also know that he was

earning his living in London most successfully, under his engagements with various publishers,* which rendered it quite unnecessary for him to do any work on his own account, for sale at the academy exhibitions.

But, with regard to the six other drawings reproduced in the article, as evidence in favour of Mr. Bolt's assumption, I have no hesitation in affirming that *not one of them* is by Turner, nor in the least resembling his work. It is, indeed, evident that they are the productions of even three other artists! In the first place, the two grey landscape brush-drawings, which might be by almost anyone *but* Turner, bear writing upon them, stating what they are; but neither the faint pencil-writing just visible in the right-hand corners, nor the inscription in ink, is Turner's handwriting. Unfortunately, Turner very rarely signed his drawings—even his letters usually bore no more heading than the day of the week—and he *never* inscribed them in the manner we see here, as every investigator of his work soon discovers, to his regret. It may, secondly, be pointed out that, whereas the dates on these landscapes are "Augt. 25th" and "Sept. 6th, 1824," those on the two very slovenly etchings are written "17th Nov., 1824," in a different hand, with the date *before* the month. But the difference in the characteristic handling is not a matter of calligraphy alone, but throughout, in every touch of the work; while the other slight sketches of the ruins with chains fastened round them, are no less certainly by a third, or rather, a *fourth* draughtsman.

Let us summarize the objections I have brought forward to the arguments set forth by Mr. Bolt, to connect all these eight drawings together as the work of J. M. W. Turner.

(1) There are no records of any kind to show that Turner was in Scotland either in August or in November, 1824.

(2) We have ample evidence to the contrary that he was in the South of England at the time, superintending the work of engravers.

(3) The drawings for *The Provincial Antiquities* were produced several years before that time.

(4) There is no evidence that the etchings and other drawings in the work referred to are of Turner's workmanship.

(5) None of the six later reproductions resemble his draughtsmanship at any period of his existence.

(6) None of the writing associated with them is in Turner's writing.

(7) J. M. W. Turner had adopted his full initials twenty-four years before this period.

(8) We still have no evidence that he ever drew upon stone, as alleged.

* In illustration of the amount of remuneration for such work, it may be mentioned, on the authority of Walter Thornbury, that one of the firms which employed Turner entered into an agreement with Sir Thomas Lawrence, in 1822, to pay him £5,000 per annum for the exclusive privilege of engraving plates from his pictures.

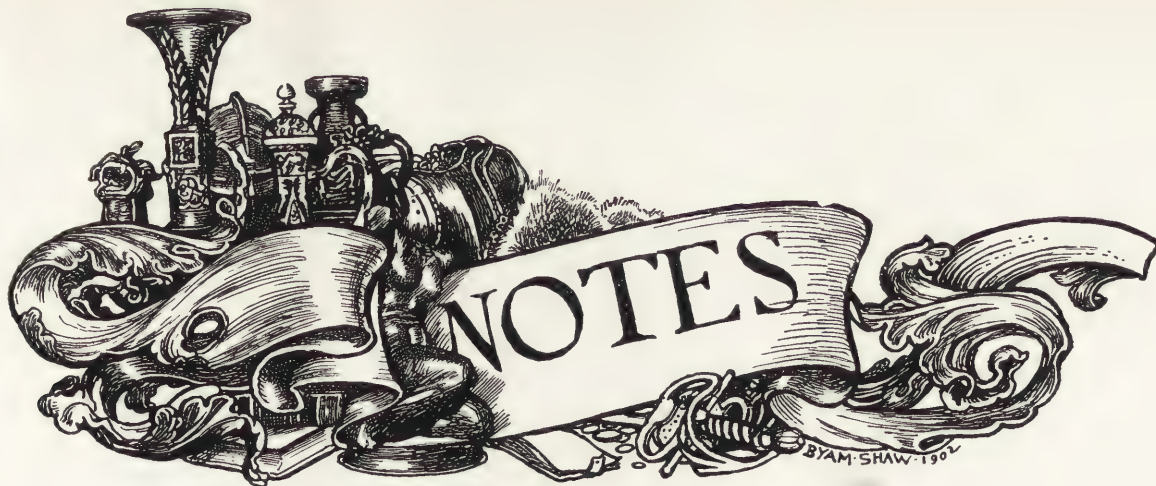
What evidence is there remaining, of an apparently trustworthy nature, upon which Mr. Bolt relies that they are the work of Turner? One fact alone—the inscriptions, which I understand are attached to *all* the reproductions, "W. Turner de Lond." From this one fact, I can only infer that we have evidence of false attribution, and *forgery*, performed apparently in the name of charity! Why any such drawings should be printed with an *imprimatur* in French is a riddle I do not pretend to be able to answer. Turner knew little enough of the French language to be of value to him on the Continent, although he so absurdly brought in French words in the descriptive titles of some of his foreign Alpine and marine pictures; but he is never known to have exhibited any of his works anywhere under the name "W. Turner de Lond.," and abroad his work was not ever shown or appreciated.

On the assumption that the first two drawings, which bear no dated inscription, represent some incident drawn by Turner early in his career, before the year 1802, that is, and were sent to some friend from Paris with a jocular inscription, they may possess some authority as his work; but even that mere conjecture affords no explanation of their being subsequently included in a publication relating to *another* fire in 1824, nor does it yield any authorisation for the forged attachment of his name to the work of others.

In any case they are not, and *they do not profess to be*, the work of J. M. W. Turner, R.A. Such an assumption rests entirely upon the statements made by Mr. Izant and Mr. T. Bolt.

That being so, I should like, in conclusion, to observe that such artificial attempts to prove a desired theory, but really a fallacy, are, I consider, most detrimental, no less to the true interest of art and its promulgation, than to the educational advancement of students, whether amateurs or connoisseurs. If it were not that so many falsely - ascribed drawings in numerous collections are so frequently being passed unchallenged by competent judges, even upon the walls of accredited galleries, I would not have cared to expose and disprove at such length the statements which have here been made in connection with these productions—statements made, I fully believe, without the least intention to mislead, and with full conviction as to the truth of the theory that is propounded. Nevertheless, they have been committed to print too hastily, and without mature judgment; and, without such clear proofs as I have set forth, in refutation of an evident error, these sketches would, undoubtedly, be referred to in the future, and catalogued accordingly, as authentic examples of Turner's work, sanctioned by good authority.

NOTE.—A reply by Mr. Frederick Izant, supporting Mr. Bolt's tentative statements, will appear in the next issue of THE CONNOISSEUR.—ED.



ALL book collectors, and the more special class of men known as bibliographers, will be glad to learn that the extraordinary collection of unknown and lost books formed by Mr. W. M. Voynich, of 68, Shaftesbury Avenue, W., has passed out of his possession into the permanent keeping of the British Museum, where, in due course, they will be at the disposition of the public. The collection consists of 160 books, and it may be taken as one of the most remarkable achievements of any English bookseller during the last hundred years. It is no very unusual thing for a bookseller to come across an undescribed edition or issue of a work published within the last two or three centuries, but nearly all of Mr. Voynich's finds are early-printed books, and so in forming this collection he has established a record which, even in these days when "records" of all sorts are so soon broken, is not at all likely to be surpassed. These books go to prove that there is no finality in bibliography, particularly when the bibliographer's footsteps are dogged by a man of Mr. Voynich's singular capacity for discovering things that everyone else has missed. His exhaustive Catalogue of these works, published when he held a public exhibition of them four years ago at his old place (now rebuilt) at No. 1, Soho Square, renders it unnecessary in this place to go into detail, whilst some of the discoveries were announced from time to time in the pages of *THE CONNOISSEUR*, a fact duly set forth by Mr. Voynich in his Catalogue. Nearly every conceivable phase of book rarity finds a

A Collection of Unknown Books

place in this collection, and it is this great variety which at once prevented it from being long since purchased by some private collector. It needs only a superficial glance through the Catalogue to show that the proper resting place of this collection is a public library or museum, and we may all rejoice in the fact that this highly desirable consummation is now an accomplished fact.

THE large oak chest (early seventeenth century) here reproduced was obtained in West Somerset.

Seventeenth Century Oak Chest

The carving on the front is deep, rich, and carefully done. The two ends consist of two panels each end, with large diamond-shaped ornaments carved on them containing a leafy ornamentation with small central boss. The carving on the lower framework is the same as that in the front of chest, and the upper has a round, daisy-like ornament in the middle (similar to that on the ends of front of chest), with formal scroll work extending from it to the outside. The stile between the panels is grooved plainly, as also are the two outside ones. The lid is plain. At the left end of the chest inside is a fixed narrow tray with a lid hinged on two pivots. The chest is 4 ft. $7\frac{5}{8}$ in. long by 1 ft. $10\frac{1}{2}$ in. wide by 2 ft. $8\frac{1}{4}$ in. high.

The smaller oak chest (latter part of sixteenth century) was obtained in Bristol. It is of simple and chaste design. The *fleur-de-lys* ornamentation inserted in the spandrels of the arches is very effective. The feet are a pleasure to look at compared with most later chests.



EARLY SEVENTEENTH CENTURY OAK CHEST

The Connoisseur

Perhaps the most interesting thing connected with this chest is the old paper lining on the inside of the lid, about the same date as the chest. The Tudor rose inserted in the design gives an approximate clue

Sussex. It contains inside at the back a long, narrow fixed tray running the whole length of desk.

The top surface of desk has round it an ornamental stamped border $1\frac{3}{4}$ in. wide.



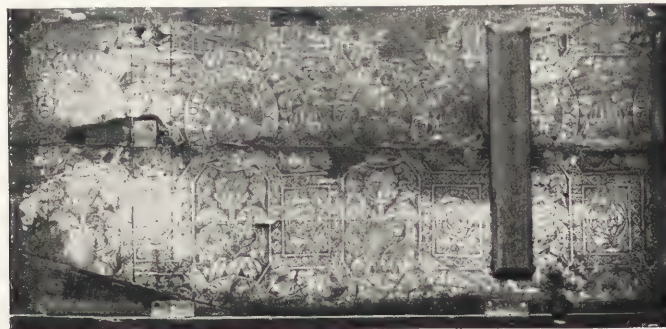
LARGE SIXTEENTH CENTURY CHEST AND SEVENTEENTH CENTURY DESK

to the date of the lining, together with the Royal Arms as quartered on it, the Arms of Scotland being absent. The shape of the shield containing these arms is also of an Elizabethan type. There is a fixed narrow tray at the right end inside this chest. The lid is plain.

After the chest had been purchased the writer was studying with much interest the old paper lining when

The size of the desk is 1 ft. $10\frac{1}{4}$ in. long by 1 ft. $4\frac{1}{2}$ in. wide by $10\frac{3}{4}$ in. high, sloping down to 8 in. in front.

I have to thank Mr. Strange and others at the Victoria and Albert Museum for information kindly given to me about these chests, and also Major Herbert Trevelyan for the careful photographs he took of them for me.—C. H. SP. P.



PAPER LINING TO ABOVE CHEST

the seller of the chest remarked to him, "Oh! I will have that all cleaned off before I send it to you." A fortunate remark as it happened, as the destruction of this interesting, and probably unique, lining was thus prevented.

The outside measurements of this chest are as follows:—Length, 3 ft. $10\frac{7}{8}$ in.; width, 1 ft. $10\frac{3}{4}$ in.; height, 2 ft. 4 in.

The oak desk (early seventeenth century) shown on the top of the last-mentioned chest was obtained in

ONE of the most treasured possessions of the Macneals is the Ugadale Brooch, or the Brooch of Bruce, which was presented by King Robert Bruce to an ancestor of Captain Hector Macneal—Ferracher Mackay—for services rendered to the King when he was a fugitive in Kintyre, *circa* 1306.

A Historic Brooch

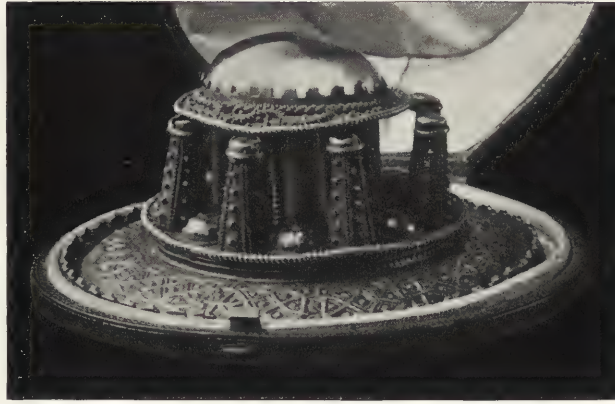
The King one night slept at Kilmaluag Farm, of which Mackay was the tenant. The King was in disguise, and was hospitably entertained by Mackay,

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whom he asked if he could direct him to the ferry for Arran. Mackay not only could do so, but offered to escort the king on his way in the morning. They started accordingly, and rested where a stone now marks the spot on the hill of Arnicle. From this spot Mackay pointed out to the King certain crown lands—the lands of Arnicle. They proceeded on their journey and came to Ugadale, which was also pointed out as crown lands.

At length they reached the ferry, where the King sat down on a stone, and where, thanking Mackay for his hospitality, and giving him his brooch as a farewell token, he declared to him who he was. The Bruce promised that if he should succeed in obtaining his rights he would give unto Mackay the crown lands of Ugadale and Arnicle. The King, after his restoration to the Scottish throne, carried his promise into effect, and the lands are now held on the obligation of entertaining the Sovereign on coming to Kintyre.

The original grant in connection with the presentation of the two farms of Ugadale and Arnicle is still preserved. It is a piece of sheep-skin, 3 in. square, bearing the words, "I, Robert the First, give the



THE UGADALE BROOCH

Firfergus, with Bartara Mackay, heiress of Ugadale, from whom the present laird, Captain Hector Macneal, is lineally descended.

reign of James IV., when it was formally confirmed by a crown charter. The Mackays retained possession of Ugadale and Arnicle till the end of the seventeenth century, when the estate passed into the hands of the Macneals, of Firfergus and Lossit by the marriage of Torquil, a younger son of Lachlan MacNeill Buy, of

DURING the three score years and ten since the familiar tinder-box was ousted by the invention of the lucifer match, the evolution of our lighting appliances from the homely tallow candle to the Bunsen burner and complex arc lamps has been one of rapid progress, and, if one were to gather together the various types and forms of lighting appliances evolved during this comparatively brief period, the chances are that the human being would stand amazed at the extent of such a collection, the variety of its ramifications, and the skill or ingenuity displayed in the adaptation of its various units to economic and other conditions.

Old Candle Lanterns



OLD CANDLE LANTERNS

lands of Ugadale and Arnicle to Mackay and his heirs for ever."

On this grant the family held the lands till the

The formation and identification of such a collection is exceedingly difficult for one individual, and the value of illustration of rare or little-known forms in

The Connoisseur

such a medium as *THE CONNOISSEUR* cannot be over-estimated. With this in mind, the writer desires to draw attention to the three forms of lanterns illustrated.

Nos. 1 and 3 are candle lanterns, the candlestick consisting of a tin disc which exactly fits the bottom

No. 2 I have termed a night-light lantern, for in place of a candlestick it has a sliding tin receptacle $2\frac{1}{2}$ in. in diameter and 1 in. deep. So far, though, I have failed to ascertain whether it was meant for the reception of an ordinary night-light, or for oil and a



A LEEDS WARE TOBY JUG

of the lantern when dropped in from the top. This disc has the candle receptacle attached to its centre in a manner similar to those seen on the tops of tinder-boxes. The framework of No. 1 is made of perforated tin, that of Nos. 2 and 3 of wire gauze.

floating *mèche*, as in the case of the *veilleuse* which still survives in parts of Brittany.

According to the authority of Mr. Edward Lovett and other friends who remember them, this form of lantern, which is now rare, appears to have been in



THE CORPORATION PLATE OF LISKEARD

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common use until about 1860. They were an improvement upon "horn" lanterns, and preceded glass, which at that time was expensive and of such poor quality that heat cracked it by expanding the air bubbles which it contained.

THE old Leeds ware toby jug illustrated is of a unique design. The decorations are in purple and orange on a bluish white ground, and its height is 12¼ in. It has been in the possession of the present owner's family since 1797.

WE are indebted to the Mayor of Liskeard, Cornwall, for the photograph of the corporation plate of that city. It comprises a silver goblet, London Hall Mark, 1665, inscribed "Donum Chichester Wrey militis et Baronet recordatoris burgi de Liskeard," with arms of Wrey family on one side, and the Fleur de Lys (the arms of Liskeard) on the other; a silver-gilt porringer with two handles, London Hall Mark, 1682, with Wrey arms, inscribed "Donum Bouchieri Wrey equitis aurati Oppido de Leskeard," also motto, "Qui fallit in poculis fallit in omnibus"; a silver mug with handle, London Hall Mark, 1670,



CHIPPENDALE CHAIR

with Trelawny arms; silver salver, London Hall Mark, 1670, with Trelawny Arms; and two silver maces, presented to the corporation in 1708 by W. Bridges, who was M.P. for Liskeard in nine Parliaments.

THE chair in the accompanying illustration is one of a pair purchased many years ago in a little Devonshire rectory. They had been bought at the sale of the Baring effects in Exeter on the death of old Mr. Baring of the great banking firm. Another pair passed at that time into the hands of the Marwood Tuckers, and these were sold

An Uncommon Chippendale Chair



ANTIQUÉ SIDEBOARD

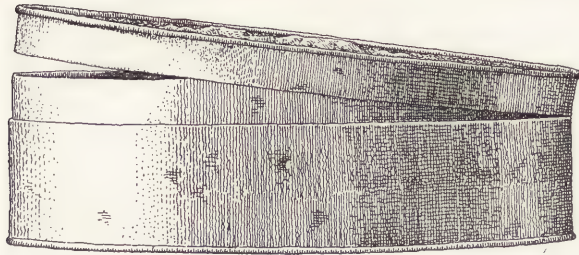
at the dispersal of the furniture of Coryton Park, near Axminster.

The chairs are very solid and heavy, and the workmanship is fine. Each one of the "grills" at the back is carved from a solid piece of mahogany.

THE covered cupboard illustrated is a unique specimen of its kind. It was removed with some paneling some sixteen years ago from Pendle Hall, near Burnley, in Lancashire, a charming old Tudor manor house, built by the Hancock family, whose heiress brought it in 1560 in marriage to Edmund Starkie, of Huntroyde, whose descendant, also an Edmund Starkie, now holds the property, and who presented the cupboard to his mother, Mrs. Starkie, of Ribbleson Hall.

The cupboard is 6 ft. 8 in. wide, and its total height is 8 ft. 9 in. The lower, or cupboard, part is 3 ft. 10 in. high and 2 ft. 5 in. deep, the canopy projecting the same depth. The tracery work in front is 13 in. deep. The panels are beautifully worked in the folded linen style, and are as crisp and sharp as when they left the carver's hands, and have never suffered from

An Antique Sideboard



MASONIC RELIC

coats of varnish. The cupboard stood in the richly-panelled hall of Pendle Hall for over three centuries, and though the house, now re-built, has only been used as a farmhouse for many generations, the cupboard has been safely preserved, only a portion of the tracery being broken, and one or two small pieces damaged. It is seldom so perfect a specimen of such an antique piece of furniture, untouched by the restorer's hands, is seen. The hinges are, unfortunately, modern.

THE silver-gilt snuff-box which we illustrate was the property of the Chevalier Ruspini, a man famous in the annals of the craft in England during the latter part of the eighteenth century, not only as the founder of one of the most important and most flourishing of its institutions, but as being, perhaps, the only instance of a freemason who ever received papal recognition and honour when he was made a Knight of the Spur by Pope Pius VII. Ruspini, who came of a good Italian family, was born about 1730, near Bergamo, at the university of which he obtained his professional education, which he completed in Paris before he

commenced his successful career in England. He seems to have settled in London, 1766, under the patronage of the Princess Dowager, and for the rest of his life was closely associated with the Court, and at the time of his death held the position of surgeon dentist to His Royal Highness the Prince Regent. In 1767 he married Miss Elizabeth Ord, a member of an old Northumberland family, and in 1788 he was the means, to a great extent through his interest with members of the Royal Family, in instituting the Female Orphan Schools, under the title of "The Royal Cumberland Freemasons' School," and he died in 1813 at the age of eighty-six years.

The snuff-box, into which, doubtless, the royal thumb and finger of Prince Florizel have often plunged, is of silver-gilt, $2\frac{1}{4}$ in. in diameter, and weighs two ounces, and is thus rather a bulky and ponderous specimen of its class. It bears the London Hall Mark of 1788, the year of the institution of the schools, and the initials C.M. of the maker. The top is a fine example of repoussé work, bearing his arms, impaling those of his wife, and with his name and address in large, plain letters—RUSPINI, PALL MALL. These arms may be blazoned, although the tinctures are not indicated thus:—For Ruspini, *Arg.*; on a mount in base, *vert*; the body of a tree, *sa.*; branched and leaved, *ppr.*; between two



A PORTRAIT OF G. J. PINWELL

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lions rampant combatant, *gu.*; and for Ord, *sa.*; three fishes, hauriant, *arg.* There is also a crest, apparently of a dove bearing an olive branch, and the motto, appropriate to the man, of "Deo et Amicis."

AN early and interesting portrait of Mr. G. J. Pinwell is here reproduced from the original, now in the collection of prints and drawings at the Victoria and Albert Museum.

A Portrait of G. J. Pinwell It represents the artist as a young and beardless man, drawing in his shirt sleeves at a desk by the light of a somewhat dilapidated lamp. On the upper portion of the paper is written in pencil, "*Sketched at No. . . ., Millman Street, Lamb's Conduit, London, W.C. G. J. PINWELL,*"—probably by Pinwell himself. The drawing has been roughed out in pencil, and the head and neighbouring portions completed in ink, by no means unskilfully. It has the monogram T.H.W., and date, 1862, and is the work of Thomas Henry White, who at that time was living with Pinwell; the actual scene being, doubtless, the sitting-room shared by the two artists. At this time Pinwell was a student at Heatherley's. Little is known of White, except that his only contribution to *Once a Week* appears in the same volume as does the first contributed thereto by Pinwell—the former on page 98, and the latter on page 154 (not 169, as stated in Dr. Williamson's monograph) of vol. viii. Both these were used in January, 1863, and there is thus a great probability that the sketch before us was a piece of experimental work done when both artists were enjoying their first commissions for the magazine. Not much information is obtainable about White. The author just referred to says that to him Pinwell owed his first regular commissions. Possibly he may be the T. H. White who produced three small books. *Fragments of Italy and the Rhineland* was the first, between 1841 and 1845. Gleeson White gives only one reference to his work—that mentioned above—and his name does not appear as an exhibitor at the picture galleries of the day. But this sketch and the

Once a Week engraving show him to have been a competent draughtsman, whom we have at least to thank for this portrait of one of our most characteristic artists.—E.F.S.

Books Received

- Souvenir of the British Section at the St. Louis Exhibition, 1904.*
- The Cities of Spain*, by E. Hutton, 7s. 6d. net; *English Coloured Books*, by Martin Hardie, 25s. net.; *The Guilds of Florence*, by Edgcumbe Staley, 16s. net. (Methuen and Co.)
- The National Gallery, London; The Early British School*, by Robert de la Sizeranne, London, 3s. 6d. net.; *The Dutch School*, by Gustave Geffroy, 3s. 6d. net. (George Newnes.)
- Historic Dress, 1607 to 1800*, by Elizabeth McClellan. (John Lane.) 42s. net.
- English Costume (second vol.) Middle Ages*, by Dion Clayton Calthrop. (A. & C. Black.) 7s. 6d. net.
- Landscape Painting and Modern Dutch Artists*, by E. B. Greenshields. (Gay & Bird.) 8s. 6d. net.
- Die Kunstsammlung Des Kgl Professors Dr. Wilhelm Von Miller in München.* (F. Bruckmann, München.)
- Portraits and Jewels of Mary Stuart*, by Andrew Lang. (James MacLehose & Sons.) 8s. 6d. net.
- Sweet Arden*, by George Morley. (T. N. Foulis.) 2s. 6d. net.
- English Furniture and Furniture Makers*, by R. S. Clouston. (Hurst and Blackett.) 10s. 6d. net.
- Chats on Old China (second edition)*, by Arthur Hayden. (T. Fisher Unwin.) 5s. net.
- The Royal Academy Exhibitors, 1769-1904, Vol. VI.*, by Algernon Graves, F.S.A. (Henry Graves & Co.) 42s. net.
- Rembrandt*, Parts VIII., IX. and X., by Emile Michel, 2s. 6d. net; *The Drawings of Jean François Millet*, by Leonce Benedite, 6 gns. (William Heinemann.)
- Engraving and Etching*, by F. Lippmann. (H. Grevel & Co.) 10s. 6d. net.
- Haddon: The Manor, the Hall, its Lords and Traditions*, by G. Le Blanc Smith. (Elliot Stock.) 10s. 6d. net.
- The Poisoners*, by Edwin Sauter. (Ed. Sauter, St. Louis.)
- The Makers of British Art: Lord Leighton of Stretton, P.R.A.*, by Edgcumbe Staley. (Walter Scott Publishing Co.) 3s. 6d. net.
- History of Tong*, by Geo. Griffiths. (Pub. by the Author.) 5s.





THE July picture sales at Christie's were this year rather less important than usual, but the first one of the month (Monday, 2nd) furnished a mild sensation by the fact that a picture of *Nymphs on the Banks of a River*, on panel, 39 in. by 60 in., catalogued as by Giorgione, realised the totally unexpected sum of 920 gns. A



Rembrandt, *Jacob and Laban*, 56 in. by 80 in., brought 200 gns., and *A Study of a Female Figure*, with white drapery, 29½ in. by 24½ in., by G. Romney, 240 gns. At the sale of the contents of the late Lord Currie's town house at 8, Princes Gate, by Messrs. Phillips, Son & Neale, on July 2nd and four following days, a portrait of *Miss Theophila Palmer*, in black dress with powdered hair, 30 in. by 24 in., by Sir Joshua Reynolds, realised 950 gns.

Modern pictures and drawings, the property of the late Mr. David Davy, of Broom Croft, Parkhead, Sheffield, of the late Mrs. Eliza Brightwen, of The Grove, Stanmore, and from various other sources, constituted Messrs. Christie's sale on July 7th, a total of £7,382 13s. 6d. being realised for 161 lots. Mr. Davy's drawings included two by Josef Israels, *The Seamstress*, 19½ in. by 13½ in., 370 gns., and *Grace before Meat*, 17½ in. by 21½ in., 495 gns., and the following pictures: Two by H. Harpignies, *The Ravine*, 17½ in. by 14½ in., 190 gns., and *The Edge of a Wood*, on panel, 17 in. by 10½ in., 1897, 170 gns.; B. W. Leader, *The Road by the River, Breredown, Dartmoor*, 23½ in. by 36 in., 1881, 112 gns.; and E. Van Marcke, *A Marsh Landscape*, with ducks, cow, and horse, 14½ in. by 21 in., 90 gns. This property of ninety-nine lots brought £3,636 3s. Mrs. Brightwen's pictures included: P. J. Clays, *Dutch Fishing Boats at Anchor*, on panel, 11 in. by 16½ in., 1875, 115 gns.; A. Seitz, *Painting the Portrait*, on panel, 11½ in. by 16½ in., 80 gns.; Sir L. Alma Tadema, *A Staircase*, on panel, 3¼ in. by 16½ in., painted in 1870 for the benefit of the French peasantry distressed in the

districts occupied by the German army, 220 gns.; and P. Voltz, *Cattle and Poultry in a Shed*, on panel, 9½ in. by 18 in., 1870, 95 gns. The other properties included the following drawings: Birket Foster, *A View of Croydon*, 8 in. by 13 in., 90 gns.; *A Road Scene*, with church, figures, and cows, 7 in. by 5¼ in., 65 gns.; and A. Mawve, *Cows in a Pasture*, 12 in. by 18½ in., 65 gns. The more important pictures were: W. Maris, *A Peasant Girl and Two Cows*, 26 in. by 45 in., 1868, 620 gns.; H. Fantin-Latour, *Roses all Aflame, such as does Summer bring*, 16 in. by 17 in., 310 gns.; *Wood Nymphs*, 13½ in. by 10½ in., 125 gns.; and *A Bunch of Wild Flowers*, 9¼ in. by 10½ in., 1878, 130 gns.; Sir A. W. Callcott, *Dutch Fishing Boats running foul in the endeavour to board and missing the painter rope*, 62½ in. by 95 in., exhibited at the Royal Academy, 1826, 105 gns. (this was painted for Jesse Watts Russell, and at C. Skipper's sale in 1884 realised 610 gns.); and W. Muller, *Lago Maggiore*, 18½ in. by 29 in., 1843, 180 gns. The following Monday's sale (July 9th) included the modern pictures and drawings of the late Mr. J. H. Burn, among which was *A Scene in Venice*, by J. M. Whistler, on pastel, 11 in. by 7½ in., 130 gns.

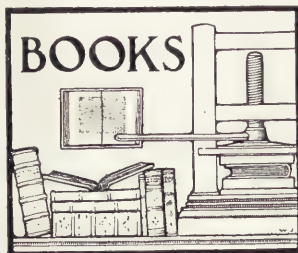
The late Mr. John Paton's choice collection of modern pictures and water-colour drawings formed the greater portion of the sale on Saturday, July 14th, 102 lots producing a total of £6,669 7s. Mr. Paton, who lived at Viewforth, Stirling, was a patriotic Scotsman, and not only was his collection of pictures and drawings by Scotch artists, but a considerable number of the purchasers at the sale were also Scottish collectors and dealers, and this in many cases will explain some of the high prices. Like most other collectors in Scotland, Mr. Paton was also a buyer of pictures by modern continental artists. Among the drawings was an example of Sam Bough, *The Pool of London*, 16½ in. by 23 in., painted in 1865, and exhibited at Glasgow in 1878, and again in 1901, 190 gns.—at the A. B. Stewart sale in 1881, this realised 96 gns.; the more important of the pictures included two examples of Sam Bough, *It was within a mile of Edinboro' Town*, Jock and Jenny making hay, 33 in. by 55½ in., exhibited at the Royal Scottish Academy in 1860, 500 gns.—the artist's price for this picture would have been about £120—at the W. Christie sale in 1889 it brought 255 gns.; and *Liberton*

In the Sale Room

Tower, near Edinburgh, 10½ in. by 19½ in., 1858, 62 gns.; two by Alexander Fraser, *Ashford Mill, Derbyshire*, 16½ in. by 23½ in., 270 gns.; and *Barncluth Well, Clydesdale*, 17½ in. by 23½ in., 200 gns.; Colin Hunter, *Kinsale Harbour*, 23½ in. by 40 in., 1878, 95 gns.; three by W. McTaggart, *Willie Baird*, 24½ in. by 30 in., 1867, 160 gns.—at the A. B. Stewart sale of 1881 this realised 155 gns.; *Ailsa Craig, from White Bay, Cantyre*, 32½ in. by 52 in., 240 gns.; and *The Ford*, 33 in. by 37 in., 1895, 150 gns.; Erskine Nicol, *An Hour with a Favourite Author*, 23 in. by 18½ in., 1873, 240 gns.; two by Sir Alma Tadema, *The Torch Dance*, 15¾ in. by 8½ in., 390 gns.; and *In the Garden*, on panel, 23 in. by 18 in., 1869, 230 gns.; D. A. C. Artz, *Returning from the Fields*, on panel, 8¾ in. by 6½ in., 60 gns.; H. Fantin-Latour, *The Idyll*, 20 in. by 24 in., 520 gns.—this is said to have cost Mr. Paton £200; two by H. Henner, *Solitude*, on panel, 9¼ in. by 15½ in., 170 gns., and *Head of a Girl*, 14 in. by 9½ in., 200 gns.; Josef Israels, *The Young Mariners*, 15 in. by 22 in., 760 gns.—this cost Mr. Paton 170 gns.; A. T. J. Monticelli, *Cleopatra*, 19 in. by 39 in., 270 gns.; Ph. Pavy, *A Market Place, Cairo*, 12½ in. by 17½ in., 1886, 70 gns.; Ph. Sadée, *French Fishewomen removing Wreckage on the Coast*, 21½ in. by 27 in., 115 gns.; and J. Vehernewitz, *Loading the Cart*, 15 in. by 19½ in., 80 gns.

Monday's sale (July 16th) also consisted of the property of a Scotch collector, Mr. John Kirkland, of Woodside Terrace, Glasgow, but in this case the collection was not nearly so well selected. Among the pictures were: B. J. Blommers, *The Frugal Meal*, 10 in. by 11 in., 95 gns.; H. Fantin-Latour, *Flowers in a Vase*, 17 in. by 14½ in., 1862, 190 gns.; Sir J. Watson Gordon, portrait of *Sir Walter Scott*, in green coat and buff vest, 29½ in. by 24½ in., exhibited at Edinburgh in 1871, 450 gns.; and Sir H. Raeburn, portrait of *Sir William Forbes*, in dark dress and white stock, 29 in. by 24½ in., 150 gns. The last of Messrs. Christie's sales for the season (Friday, July 20th) consisted of pictures and drawings from various sources, and was especially remarkable on account of some choice drawings by John Downman; among these were a pair of ovals, 14 in. by 10 in., portraits of *General John Hodgson*, in red coat, with blue facings, signed and dated 1782, and his sister, *Miss Hodgson*, in white dress, with large pink riband bow, signed and dated 1786, 580 gns.; *Mrs. Frances Petre*, mother of Mrs. Catherine Wright, in blue striped dress, white lace cap, oval, 8 in. by 6½ in., signed and dated 1785, 170 gns.; *Mrs. Catherine Wright*, afterwards Mrs. Michael Blount, in white dress, with blue sash, oval, 8 in. by 6½ in., signed and dated 1783, 165 gns.; and *Francis Wright*, in plum-coloured coat and buff vest, oval, 8 in. by 6½ in., signed and dated 1783, 58 gns. There were also: a pastel portrait by J. Russell of *Major General Sir William Green, Bart.*, in uniform, 30 in. by 25 in., 105 gns.; P. Van Somer, a pair of portraits of *Sir Francis and Lady Leigh*, in black slashed dresses, 78 in. by 50 in., 130 gns.; and Perugino, *The Madonna*, in red and green dress, holding the infant Saviour, on panel, 15½ in. by 13 in., 140 gns.

ON June 29th Messrs. Sotheby sold one of those minor pieces of Tennyson's which have at all times



given the bibliographers an immense amount of trouble. Only two copies of *The Throstle* were printed for copyright purposes, and very few persons are in a position to say that they have ever seen either of them.

This brochure consists of a title page and one leaf, and the copy sold on the day in question was fortified with a few lines of a poem in the autograph of Lord Tennyson and a photograph, the latter certainly of little account. It must be understood that this particular example was a proof copy corrected for the press by Hallam Tennyson, and the amount realised (£26) may, under all the circumstances, be considered reasonable. Many works by the late poet-laureate, though scarce enough, are well known; others, on the contrary, are not only difficult to acquire, but very apt to be altogether overlooked even by those who make a study of Tennyson's works as separately published. For instance, how many have seen *The Lover's Tale*, issued by Moxon in 1833? or can point to a copy of *Enid*, or *The True and The False*, 1857, or to *Enone*, 1857, or even to *The Lotus Eaters* of 1860? *The Last Tournament* of 1871 and *The Jubilee Ode* of 1887 are both exceedingly elusive, the latter especially. *The Falcon*, 1879, *The Passing of Arthur*, 1884, *The Cup*, 1881, and *The Promise of May*, 1882, extend, but by no means exhaust, the list of what may be called, though in no disparaging sense, Lord Tennyson's minor productions. Every collector wishes to have them; not one out of five hundred ever reaps the reward his patience and enterprise deserve. The truth is that there are very few copies of any of these pieces available. It is certain that a thousand copies of *The Jubilee Ode* of 1887 were printed. It should be common, but is not. Four copies only are known to have survived the wrack of time. This is an instance of what can happen.

The sale we are now considering occupied the last four days of June, and realised £7,390. This shows an exceedingly good average, there being but 971 lots in the catalogue. By far the most important works were an imperfect copy of John Knox's *Book of Common Order*, in Gaelic, 1567, 12mo, which realised £305 (as against £500 for the same copy in 1902), and a series of seventeen extremely rare pre-Shakespearean plays, described as being the property of "a gentleman in Ireland." The prices realised were as follows:—*The Triall of Treasure*, 1567, small 4to, £160 (unbound, slightly imperfect); *The Story of King Daryus*, 1577, small 4to, £122 (unbound); *The Enterlude of Johan the Evangelyst*, John Waley (1585?), small 4to, £102 (unbound); *Lusty Juventus* (1560?), small 4to, £140 (unbound); *Apilus and Virginia*, 1575, small 4to, £101 (unbound, part of last leaf wanting); *The Tragedie of Lucius Annaeus Seneca*

called *Octavia* (1566?), small 4to, £82 (unbound, some leaves stained); *Gammer Gurton's Needle* (1575), small 4to, £180 (unbound, slightly defective); *The Historie of Jacob and Esau*, 1568, small 4to, £148 (unbound); George Wapull's *Tyde Taryeth No Man*, 1576, small 4to, £176 (unbound, defective); *Nice Wanton*, 1560, small 4to, £169 (unbound, cut into); John Heywoode's *The Playe of the Weather* (1560?), small 4to, £90 (unbound); *An Enterlude of Welth and Helth* (1577?), small 4to, £195 (unbound); Thomas Preston's *Life of Cambises, King of Persea (sic)* (1570?), small 4to, £169 (unbound); Thomas Ingledend's *The Disobedient Child* (1565?), small 4to, £233 (unbound); *Thēterlude of Youth* (1560?), small 4to, £230 (unbound); *New Custome* (1573?), impl. 4to, £155 (unbound, title damaged); and *Impacyente Povertē*, 1560, small 4to, £150 (unbound). Mr. Quaritch bought the whole of these extremely scarce plays.

Among the other books sold on the same occasion was a clean, sound, and unutilized copy of the *Hypnerotomachia*, printed at Venice in 1499, and remarkable no less for its 168 illustrations than for its fine types and initial letters. The woodcuts have, at times, been attributed to Giovanni Bellini, a Venetian artist who died in 1516 at a very advanced age, to Carpaccio, and also to Botticelli and other artists, though on no grounds which can be considered entirely convincing. This copy, which was well bound by Francis Bedford, realised £101. Other high prices were also realised, as for example: £50 for a fine copy of the first edition of Florio's *Essayes of Montaigne*, 1603, folio (morocco extra); £75 for the first edition of Plutarch, printed at Venice in 1509-19 (old French morocco); £41 for Lamb's *Mrs. Leicester's School*, 1809, 8vo (boards); £41 for Lord Nelson's own copy of the *Book of Common Prayer*, printed at Cambridge in 1769; £65 for Edmund Spenser's *Complaints*, 1591, 4to (morocco); £83 for Redouté's *Les Roses*, 3 vols., folio, 1817-24 (original half binding); £245 for a defective copy of Shakespeare's first folio, 1623; £109 for Blake's *Poetical Sketches*, 1783 (presentation copy in the original light blue covers); and £19 for the 555 numbers of *The Spectator*, published in folio between March 1st, 1710, and Dec. 6th, 1712. Only the first or folio edition of this once popular periodical is of any material value.

On June 28th and following day Messrs. Puttick and Simpson held a miscellaneous sale of considerable interest, the 545 lots in the catalogue realising £928. *The Apologie* of Lord Bacon, 1605, his *Apophthegmes*, 1626, and *Wisedome of the Ancients*, 1619, three 8vo tracts bound together, realised £15. The first two pieces were in fine condition, the *Apologie* being very seldom met with in any state. The *Sportsman's Pocket Companion*, no date (but 1760), is a rare work, containing forty portraits of race-horses, and the copy sold on this occasion brought £6 5s. (calf, by Rivière) as against £8 15s. obtained at the Blyth sale in 1901. We notice also Burton's *Arabian Nights*, 10 vols., 1885, £14 15s. (cloth, gilt), somewhat unusual as the 6 volumes of "Supplemental Nights" were missing; *An Account of the Preservation of King Charles II. after the Battle*

of Worcester, Glasgow, 1766, an 8vo book inlaid to folio size, and illustrated with a large variety of scarce portraits, views, and plans, £15 5s.; Gould's *Birds of Great Britain*, in the 25 parts as issued, 1862-73, £38; and *The Masterpieces of the Museo del Prado*, a large atlas folio containing 110 photogravures from the original paintings in the National Gallery of Madrid, £27 6s. A number of other works of a similar kind brought good prices, as for example, the 84 photogravures from the paintings in the St. Petersburg Gallery, £26 10s.; *The National Gallery of London*, 107 photogravures, £21, and a number of fine engraved plates illustrating the chief features of the Vienna collection, £21. Sir Francis Seymour Haden's *Etudes à l'eau Forte*, the series of 25 etchings on India paper and 5 Culs de Lampe, with descriptive letterpress by Burty, 1866, made £165. This set contained the extra plate of Fulham. It is also necessary to mention a series of 16 vols., folio and elephant folio, published by Ongania of Venice, between 1881 and 1887, disclosing views of the celebrated Cathedral of San Marco. These works were prepared under the direction of Jacobi, and constituted a complete or almost complete set. The price realised was £23 2s.

Messrs. Sotheby's sale of July 5th and three subsequent days was extensive, but not very important. This may be passed, and then we come to the large collection of early printed books formed by Mr. C. Scoles, of Camden Road. Incunabula were in great force; indeed, we do not remember to have seen so many books of this class in one sale before. This dispersion occupied Messrs. Christie, Manson & Woods for three days (July 10th to 12th), but no high prices were realised. The *Speculum Historiale* of Vincentius, printed in the Monastery of Sainte-Afre at Augsburg, 1474, folio, sold for £7 5s., and that heads the list. The truth is that fifteenth century books, though they may possess immense academical interest, are appreciated only by the very few. Some are, of course, extremely valuable, and all are more or less difficult to meet with when wanted, but as a rule they do not attract as much attention as many other classes of books which might be named.

The sale held by Messrs. Hodgson on July 11th and two following days may be considered jointly with that held by the same firm on the 4th, 5th and 6th. Some very good and unusual books were seen on these occasions. Thackeray's *Flore et Zephyr* realised £55, notwithstanding the fact that one of the plates appeared to be missing, and that all the others were rebaked and the wrappers incomplete. In April, 1894, a complete copy sold at the same rooms for £99. This is, of course, a very rare publication. It consists of a series of nine lithographed plates in folio, indicative of scenes in the life of a ballet girl, the cut on the title being included in this computation. These plates are sometimes, as in this instance, found slightly tinted. There is no letterpress whatever. On the 5th of July a small book containing several tracts, one of them the excessively rare *Sir Francis Drake, his Honorable Life's Commendation*, by Charles Fitz Geffry, 1596, realised no less than £151. Fitz Geffry is mentioned by Francis Meres in his *Palladis*

In the Sale Room

Tamias, and the Poem has been reprinted several times, notably by Sir Egerton Brydges at the Lee Priory Press in 1819, and by Dr. Grosart in his Occasional Issues.

Among other books sold on the occasions in question the following are specially noticeable. Fielding's *Miscellanies*, first edition of 1743, an unusual set of the three volumes on large paper, having the edges entirely untrimmed, £13 (half calf); Goldsmith's *Retaliation, a Poem*, 1774, and nine other pieces of little importance in one volume (half calf), £25; Charles Lamb's *John Woodvil*, 1802, a presentation copy with inscription on the title "with C. Lamb's best regards," £29 (boards, uncut); Milton's *Doctrine and Discipline of Divorce*, 1645, and other pieces in one volume, £19 10s. (old calf); *The Complete Work of Rembrandt*, by Bode and De Groot, 8 vols., 1897-1906, £31 (one of 75 copies on Japan paper); Shenstone's *The School Mistress*, 1742, containing the rare index and in the original grey wrappers, uncut, £22; and Turner's *Herbal*, translated by "John Hollybush," (i.e., Bishop Coverdale), the best edition of 1568, folio, £20 10s. (old calf, title and one leaf torn). A considerable number of books and pamphlets relating to America realised sums varying from £17 10s. to a few shillings. It is also worthy of note that on August 1st Messrs. Hodgson sold a copy of Thackeray's excessively rare *King Glumpus* for £101. It was without wrappers, and the half title seems to have been missing.

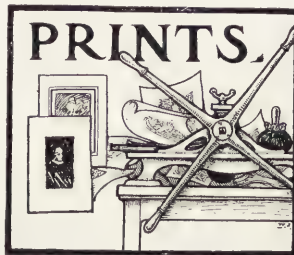
Several other sales were held during the month, but all, with two exceptions, were unimportant. We may consider that Messrs. Sotheby's sale of July 23rd and 24th brought the season to a close, but prior to that—on July 20th—the same firm sold a miscellaneous assortment of volumes which require notice. It is worthy of remembrance that the first London Directory appeared in 1677, and that a copy in half calf now realised £10 5s. as against £18 obtained on March 27th last in the same rooms for a somewhat better copy. This, be it understood, is the first edition of the first London Directory "printed for S. Lee in Lombard Street," 8vo. The first edition of Burton's *Anatomy of Melancholy*, 1621, 4to, now stands at £40 (old vellum); and for the first edition of Lamb's *Tales from Shakespeare*, 2 vols., 8vo, 1807, £16 was obtained (calf). This work contains 20 plates by the celebrated William Blake. Some cricket books also brought a substantial price. These consisted of eight octavo pieces containing a collection of all the Grand Matches played in England from 1771 to 1791, arranged by W. Epps, 1799, and Samuel Britcher's Complete List of Matches played between the years 1793 and 1802. The series was not complete, as it consisted of seven pamphlets only, instead of ten. The price realised for the collection, the work by Epps included, was £12 5s.

We now arrive at the concluding sale of the season, namely, that held by Messrs. Sotheby on the 23rd and 24th of July. This was an excellent sale, one of the best held during the year, some 500 lots in the catalogue realising as much as £6,018. A 12th century manuscript on vellum measuring some 5½ ins. by 3¾ ins., was bought by Mr. Quaritch for £1,500, a manuscript Ritual of the 14th century sold for £300, and a richly illuminated Book

of Hours, also on vellum, for £695. Lord Bacon's *Translation of Certain Psalms*, 1625, small 4to, realised £71; and Coverdale's Bible, printed by Froschover at Zurich in 1550, £59. This copy, which was generally sound, was the largest (10 ins. by 7 ins.) and best which has occurred for sale for many years. That Shelley's *Proposal for putting Reform to the Vote*, a pamphlet of 16 pages, published in 1817, should have realised £132 is not surprising, for it is extraordinarily scarce, though it should not be so. More than 100 copies are known to have been distributed, and the total issue probably amounted to considerably more. Still, only about four can now be traced. One of them sold for £21 in June, 1896, and so we see the difference in the prices of one kind of literary production which the last few years have witnessed.

Among the other important books sold on this occasion we notice three extremely scarce works by Thomas Nash, the Elizabethan satirist and wit. His *Have with you to Saffron-Walden*, 1596, sm. 4to, realised £99 (unbound, some leaves stained); *Nash's Lenten Stuffe*, 1599, sm. 4to, brought £111 (unbound, clean), and *Summer's Last Will and Testament*, 1600, £141 (unbound, clean). Heidelhoff's *Gallery of Fashion*, 8 vols. in 4, 1794-1802, 4to, sold for £76 (old morocco); Richard Lovelace's *Lucasta*, 1649, 8vo, a presentation copy from the author to Charles Cotton, £70 (original sheep); Lamb's *A Tale of Rosamund Gray*, Birmingham, 1798, 8vo, £122; Shelley's *Alastor*, 1816, 8vo, £49; Byron's *Hours of Idleness*, on large paper, 1807, 8vo, £30 (original boards, uncut), and several works by Keats, substantial sums, e.g., *Endymion*, 1818, 8vo, £50 (original boards), and *Lamia, Isabella, the Eve of St. Agnes and other Poems*, 1820, £35 (uncut). The identical copy of John Selden's *Jani Anglorum Facies altera*, 1610, 12mo, which the author gave to Ben Jonson, was most interesting, as it had an inscription by the latter, and also his well worn motto, "tanquam explorator." It realised £61. Norris and Drake's *Ephemeris*, 1589, 4to, with the autograph, "Ben Jonson," and MS. notes in the margins, brought £39. Such is a short account of the last important sale of the season, which, commencing on October 10th, 1905, has dragged its slow length along until almost yesterday. We hope to give an analysis of its main features next month.

BUT for the sale of the Alfred Morrison collection at Sotheby's, there would be few important engravings to record during July.



At Christie's rooms only two sales were held, and only one item in each sale is deserving of mention. In the sale on the 10th a remarque proof of that well known Meissonnier print, *La Rixe*, by Bracquemond, made £94 10s., and on the 17th a first state of J. R. Smith's engraving of *Lady Caroline Montagu*, after

Sir Joshua Reynolds, realised the record price of £700. The Morrison dispersal, which occupied Sotheby's rooms for four days, proved to be one of the most successful sales of the kind held during the season, the 650 lots realising a sum just short of £6,000. On the first day a fine impression with margin of R. Elstracke's plate, *Frederick Count Palatine and Princess Elizabeth*, made £100; the second day was chiefly notable for some rare Lucas van Leyden prints, among which must be noted *The Adoration of the Magi* and *The Passion of Christ*, the set of nine circular plates, which went for £155 and £200 respectively. On the third day *St. George and the Dragon*, by M. Schongauer, realised £146; *St. James assisting the Army of the Christians*, by the same, reached £330, and a portrait of Titian, by J. Thomas, one of the earliest engravers in mezzotint, was knocked down for £90. The concluding day's items, which chiefly consisted of historical prints and broadsides, contained nothing of much importance. At the same rooms on the 18th a copy of the frequently met with print, *Master Lambton*, a proof before all letters, with full margin, made £95; *Lady Elizabeth Compton*, by J. R. Smith, after W. Peters, though without margin at the top and sides, was sold for £85; and two Rembrandt etchings, *The Three Trees*, and a fine impression of the portrait of John Lutma, fetched £385 and £85 respectively.

THOUGH Christie's sales opened well with an important dispersal of old Chinese porcelain on the 6th, there was little else of importance during the month, with the exception of a few miscellaneous items in the sales on the 13th and 19th.

In the first named sale a pair of old Nankin cylindrical vases painted with a river scene, and aquatic plants on a powdered blue ground, mounted with ormolu rims and plinths, went for £399; a Nymphenburg group of a lady sleeping by a tree trunk, with a figure of a gentleman at the side and Cupid above made £162 15s.; a pair of white and gold busts of children of the same manufacture were secured for £273; and an old Worcester jug, with apple-green ground painted with exotic birds, reached the high figure of £294. There must also be noted an old Chinese famille-verte teapot of bamboo-pattern of the early Khang-hi period, which was sold for £257 5s.; and for a Ludwigsburg group of Chinese figures round an harbour, £141 15s. was given. An interesting lot in this sale consisted of a set of three panels of tapestry depicting *The Departure of the Knights, Syr Gawaine at the Chapel Perilous*, and *the Vision of the San Grail*, woven under the direction of William Morris at Merton Abbey, from designs by Sir E. Burne-Jones, which realised £210. The notable items in the other two sales were an oval

Sèvres dessert service painted with birds, £204 15s.; a Chippendale side-table carved with flowers and shells, £131 5s.; and a six-leaf old Chinese lacquer screen, £168 on the 13th; and the following fine pieces of Chippendale on the 19th: a side-table carved with trellis pattern, £320 5s.; a bookcase, with glazed folding doors on a stand, carved with foliage, £225 15s.; and two settees, one carved with foliage and gadrooned borders, £367 10s., and the other with double interlaced back surmounted by pagoda ornament, £252. Two pieces of tapestry were included in this sale: a panel of old Brussels tapestry with a view of an extensive landscape, making £141 15s.; and a pair of upright Gobelin panels representing an episode in the *History of Esther*, and *the Meeting of Tobit and the Angels*, signed Neilson, and dated 1753, going for £210. A large collection of Stuart needlework appeared at Puttick & Simpson's rooms on the 12th, the chief item being a mirror with frame formed of the finest stump embroidery, representing Charles I. and his Queen in remarkable preservation, which made £98.

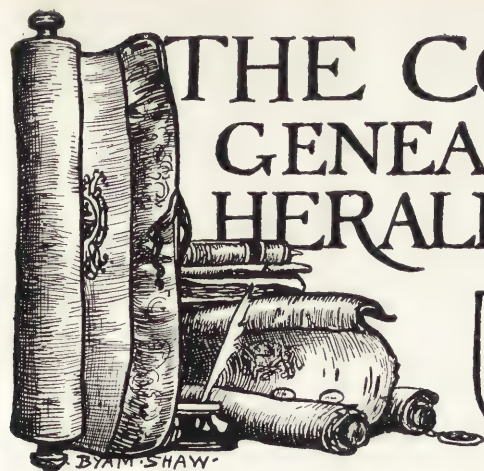
AMONG the sales of coins and medals held during July the most notable was that which took place at



Messrs. Glendining's rooms on the 26th, which included several extremely rare items. First amongst these was a group of medals awarded to Quarter-Master William Rickard, V.C., consisting of the Victoria Cross, Crimean Medal, with

bars for Sebastopol, Inkermann, and Azoff, the Turkish Crimean Medal, the Badge of the Legion of Honour, and the Medal for Conspicuous Gallantry of which only eight were issued, which was secured by a private collector for £80. Another group consisting of five decorations awarded to the famous Arctic Explorer Sir Alexander Armstrong, K.C.B., made £20, and a pocket chronometer in a massive gold case, presented to Sir Alexander Armstrong by the officers and men of his ship, "H.M.S. Investigator," after the discovery of the North-West Passage, went for 10 gns. There must also be noted two Peninsular medals, each with ten bars, one to a subaltern of the 52nd Foot, and the other to a private in the same regiment, which made 12 gns. and £9 5s. respectively, and a medal with bar for Chrystler's Farm awarded to a private in the Canadian Militia realised £7 2s. 6d.





THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

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When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

659 (Cromer).—Horatio, Lord Nelson, was a descendant of Edward the First of England through his mother, Catherine, daughter of the Rev. Maurice Suckling, rector of Barsham, whose grandmother was a daughter of Sir Thomas Woodhouse of Kimberley, by Blanche, his wife, daughter of John Carey, third Lord Hunsdon. This peer was a grandson of Mary Boleyn, sister of Queen Anne Boleyn, and daughter of Thomas, Viscount Rochford, by Elizabeth, eldest daughter of Thomas, second Duke of Norfolk, whose ancestor, Thomas de Brotherton, Earl of Norfolk, was a son of Edward I. by his second wife, Margaret, daughter of Philip III., King of France.

667 (Cardiff).—John Herbert, who was buried September 23, 1617, in the Church of St. John, Cardiff, left no male issue. By his wife Margaret, daughter of William Morgan, of Pennerlawth, Co. Monmouth, he left one daughter, his sole heir, who married Sir William Doddington, of Breamer, Hants. His father, Sir Matthew Herbert, of Swansea, descended from Richard Herbert, of Ewyas, Co. Pembroke, a natural son of the first Earl of Pembroke, and his mother was a daughter of Sir Thomas Gamage. In 1598 John Herbert was sent with Sir Robert Cecil on a special mission to Henry IV. of France, and in the following year was

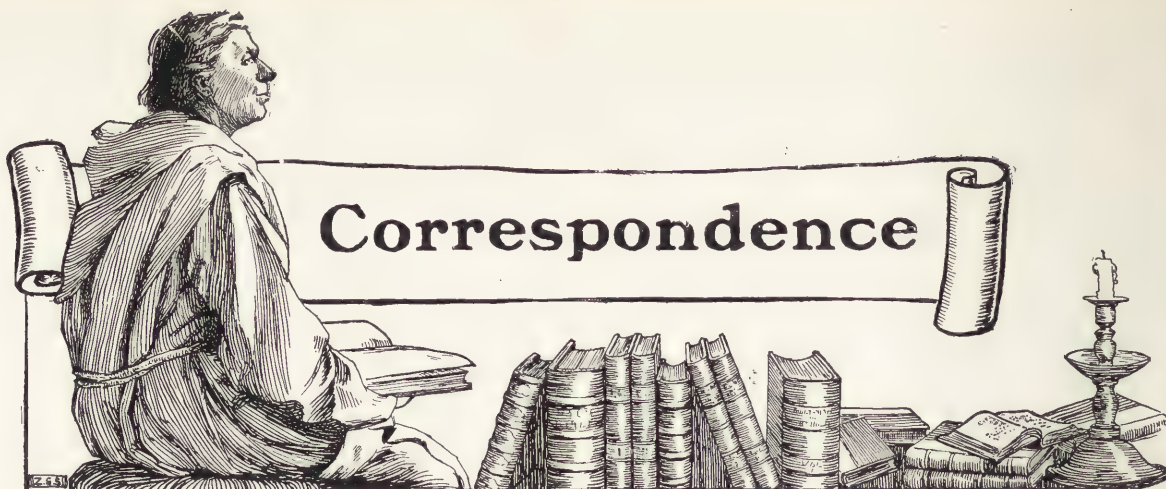
employed to treat with the King of Denmark's Commissioners at Embden. He was also a Minister at the treaty of Boulogne in 1600, in the commission for which he is styled "secundus Secretarius," and it was upon this occasion that he was sworn a member of the Privy Council. His death took place on July 9, 1617, at his house in Cardiff.

669 (Dover).—Anne, Countess of Arundel, was a daughter of Thomas, Lord Dacre, of Gillesland, by Elizabeth, second daughter of Sir James Leyburne of Cuswick, Co. Westmorland. In 1571 she married Philip, Earl of Arundel, who inherited through his mother (Mary, daughter and eventually heir of Henry Fitzalan, Earl of Arundel) the feudal Earldom, as owner of Arundel Castle, Sussex. Her husband shared the fate of his unfortunate father, Thomas, fourth Duke of Norfolk, in being attainted of High Treason; and he died a prisoner in the Tower, October 19, 1595. She died April 13, 1630, and was buried at Arundel. Many of her letters, relating to the private affairs of her son's family, are preserved in the *Talbot Papers*.

672 (London).—(1) *Timbre* in early English heraldry denoted the true heraldic *crest*, but in modern French heraldry the term signifies the *helm* or *helmet*. (2) The eldest son of a Peer is certainly not entitled to bear supporters to his arms during the lifetime of his father.

675 (Paris).—Elizabeth Patterson, of Baltimore, who in 1803 married Jerome Bonaparte, youngest brother of Napoleon I., was of Irish extraction. Her brother, Robert Patterson, was the first husband of the Marchioness of Wellesley. She separated from Jerome Bonaparte in 1805—two years before he ascended the throne of Westphalia, having had by him one child—Jerome—born at Baltimore, July 6, 1805, who married, in 1829, Susan May Williams, and died in 1870, leaving two sons—Jerome Napoleon, whose wife, Caroline Relay Edgar (née Appleton) was granddaughter of David Webster, Secretary of State, and Charles Joseph, a lawyer, of Baltimore. The second wife of Jerome Bonaparte was Frederica Catherine Sophia, daughter of Frederick, King of Wirtemberg, and by her he had two sons and one daughter—Jerome, Prince of Montfort, colonel in the army of Wirtemberg, who was born at Trieste, August 24, 1814, and died without issue at Florence, May 29, 1847; Prince Napoleon, the well-known politician; and Mathilde Letitia, married to Prince Anatole Demidoff. Jerome Bonaparte, who died July 24, 1860, was in 1852 declared heir presumptive to the throne of France.

678 (New York).—*Azure three crowns or* was the coat of augmentation granted by King Richard II. to his favourite Robert de Vere, Earl of Oxford and Marquis of Dublin, when he created him Duke of Ireland, "with the lordship and domain thereof"; and from the occurrence of the *three crowns* on the old Irish coinage, it is probable that that coat of arms was the national bearing of Ireland during the Plantagenet era. The *three crowns* were relinquished for the *harp* as the arms of Ireland by Henry VIII., from an apprehension, it is said, lest they might be mistaken for the Papal tiara; and the gold *harp* on a blue field has been, since the time of James I., quartered for Ireland in the Royal Achievement.



ANSWERS TO CORRESPONDENTS

For conditions, see Enquiry Coupon in advt. pages.

Objets d'Art.—Enamels.—7,162 (Ipswich).—So far as we can judge from the photographs you send, your enamels are quite modern. They appear to be of good quality and are probably French work, but there is no value in them so far as collectors are concerned.

Napoleon Saddlery.—7,095 (Finsbury Park).—The saddle and bridle, of which you send us photograph, are certainly valuable if genuine relics of Napoleon. With personal things like this, however, it is difficult to fix a value, as no comparisons can be made, and to give any opinion on the matter at all it would be necessary to see the work and examine the details carefully to decide if the articles are first-rate, as Napoleon had goods of various degrees of merit, and this might be his best or otherwise. In things of this kind, of course, there is always a strong personal interest, and any price obtained in the sale-room necessarily depends upon feeling at the moment, so that great fluctuations will always occur. The pedigree concisely stated carries great weight in the sale of such articles.

Ivory Figure.—7,368 (Winnipeg).—The figure illustrated is a reproduction of an ancient Roman bronze. We do not know that it has any special name. The ivory is a modern Italian copy, and, if well done, might be worth £3 or £4.

Ivory Christ.—6,701 (Bruges).—From the photograph your ivory figure of Christ appears to be of good execution, but it is impossible to say anything regarding the age without handling it. If, as seems likely, it is modern, it should be worth about £6.

Royal Glass.—6,642 (New Brompton).—The value of your glass decanter from the table of Queen Victoria is not great. It would be worth a few shillings to anyone desirous of possessing a relic of Royalty.

Sword.—6,818 (Chesterfield).—The sword shown in your sketch is of the eighteenth century. The figures on the blade do not denote the date, but are probably a pattern number or maker's mark. Its value is about 35s. to 40s.

Mahogany Table, etc.—6,839 (Cardiff).—Your mahogany table is late eighteenth century. Value about 45s. It is impossible to give any information regarding the jewel cabinet and mirror from the photograph you send. The vase also we cannot judge without inspection, though from the photograph it appears to be English, and of good quality.

Lantern Clock.—6,794 (Bournemouth).—The value of your clock will depend a great deal upon its condition. From your description, it appears to be in the original state, but it is probably not now a good timekeeper. You might obtain about £4 for it.

Pictures.—**Madame Le Brun and her child, by herself.**—7,133 (Cheltenham).—The original picture is in The Louvre, Paris. A reproduction has been issued in THE CONNOISSEUR, and we shall be pleased to supply you with prints of same at a cost of 6d. each. Several West End fine art publishers also issue large plates of same.

Pottery and Porcelain.—**Apothecary's Jar.**—7,499 (Letterkenny).—The article of which you send us sketch is not Italian. It is a piece of seventeenth century Delft, prob-

ably of English or perhaps Dutch make, and is worth about £1. The lettering on the front, interpreted, is Syrup of Woodsorrel.

Chinese Flood Cup.—7,114 (Grange-over-Sands).—It is impossible to value this accurately from a sketch. It depends entirely upon the date, as they are made now. An old one would be worth probably £2 or £3.

Bartman.—7,423 (St. Leonard's-on-Sea).—This appears from your sketch to be a good and perfect specimen, and should be worth about 30s. to £2. The value of the smaller jar is probably not more than 15s.

Staffordshire Centrepiece.—7,521 (Norwich).—Your photographs are too small. We cannot see the effect of the damage, or, in fact, gain any proper idea of the work. Careful restoration should enhance the value.

Earthenware Dish.—7,328 (Westminster).—From your sketch this appears to be a piece of Dutch Delft, value probably about £3 or £4.

Chinese Kylins.—7,539 (Wellington, Salop).—Your photograph shows a pair of old Chinese monsters, generally called "Kylins," probably 100 to 200 years old. The figures are fairly common in white, but coloured ones are rarer, and the value of those in your possession should be about £12.

Cup and Saucer, etc.—7,644 (Penryn).—It is impossible to judge china accurately from photographs. The butter boat in A appears to be either Plymouth or Bow, and its value may be 30s. or more. The plate in B appears to be Bristol Delft, and should be worth 15s. to £1. None of the other items, however, give any indication of their make or value, and they must be seen and handled to form an opinion.

Copenhagen.—6,883 (Vienna).—Your vase marked F 5 is probably Copenhagen ware of the period 1760—1766 (Frederic V. of Denmark), and if so is valuable.

Pottery Figures.—7,314 (Hackney).—We cannot give any opinion from your description. The initials you mention may be found on old pieces of maiolica and Delft, but this proves nothing without the evidence of plate, glaze, design, etc. An expert whom we have consulted advises us that the pieces are probably modern.

Two-handled Mugs.—7,063 (South Lowestoft).—These are probably Staffordshire make of the second half of the nineteenth century, but the mark J. & R. G. is not recorded. The subjects, of course, indicate the late date of the pieces, and their value is not more than a few shillings each.

Sèvres.—6,847 (Hamilton, N.B.).—The mark you reproduce indicates the date 1782 in Sèvres porcelain, but there is very little doubt that your chocolate service is a modern copy. As such it would not interest collectors, and the set would not realise more than a few pounds. Old Sèvres of this period is extremely rare and valuable.

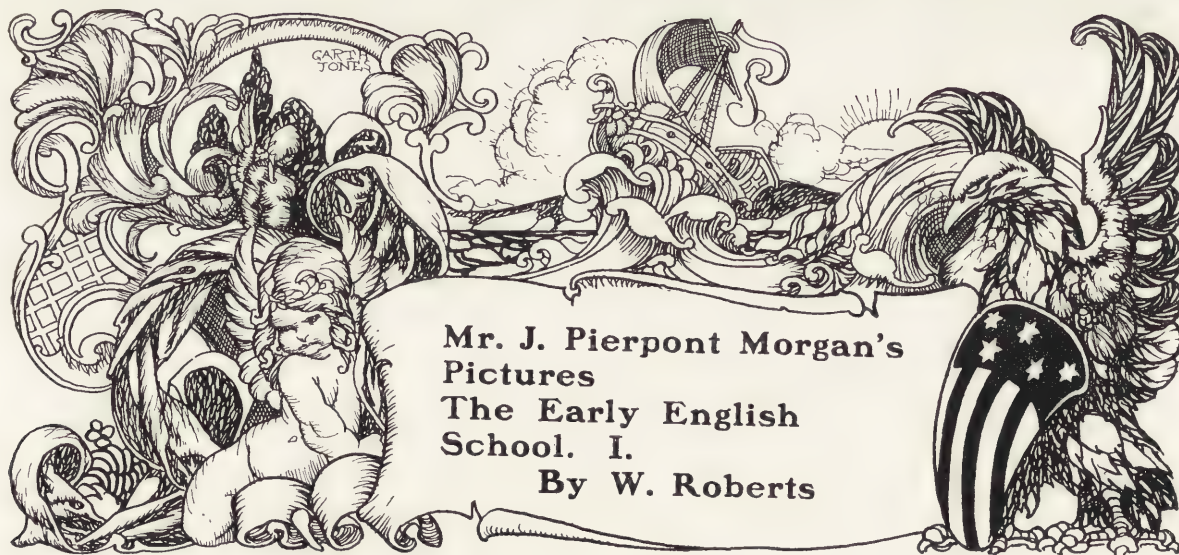
Longton Hall.—6,831 (Sherborne).—If your cups are real Longton Hall they will be worth a few pounds. We cannot value them accurately, however, without seeing them.

Sèvres Mug and Saucer.—7,222 (Christchurch, New Zealand).—It is impossible to value these from your description. The question is, are they genuine? The marks K and L indicate the years 1763 and 1764, but the signature RAT and the mark T do not appear to be known as belonging to artists of that period. The penetration of the blue colour into the paste is also a bad sign. In all probability they are modern copies of no great value.





MUTUAL JOY, OR THE SHIP IN HARBOUR
ENGRAVED BY P. DAWE
AFTER GEORGE MORLAND



**Mr. J. Pierpont Morgan's
Pictures
The Early English
School. I.
By W. Roberts**

[EDITOR'S NOTE.—Through the courtesy of Mr. J. Pierpont Morgan and Messrs. Thomas Agnew and Sons, we publish in this issue of *THE CONNOISSEUR* the first of a short series of articles on Mr. Pierpont Morgan's magnificent Collection of Pictures. The articles are written by Mr. W. Roberts, who, with Mr. Humphry Ward, has been engaged for some years in compiling an exhaustive (privately printed) *Catalogue Raisonné* of the Collection.]

A WELL-WRITTEN history of fine art collecting is one of the few "histories" which has not been written. It would form a singularly fascinating work, which might easily flow over into a series of substantial volumes. There have been numerous contributions to such a history, in French and English, but no one has yet successfully grappled with the subject as a whole. The antiquity of collecting is abundantly authenticated, and this phase alone would fill a large volume. We know from Pliny that, in the time of Vespasian (A.D. 7-79), there were about 3,000 statues at Rhodes, and probably an equal number at Delphi, and others at Olympia. Collecting

objects of art was a mania with Cicero, and Verres was not only a rival of Cicero in this respect, but, it is to be feared, a rival without any sense of shame or scruple. Verres plundered the Sicilians mercilessly, and Cicero denounced him as the type of the selfish collector. Caesar was also a collector, and so were Sallust, Anthony, and Brutus. The Romans stole from the Greeks, and in due course the Romans were robbed of their spoils.

The spirit of collecting was fostered in the middle ages, and transmitted to modern times by some of the more enlightened Popes of Rome, and by many

of the merchant princes of Italy. Collecting became a passion in France towards the latter part of the seventeenth century, and grew in volume throughout the eighteenth century, until the Revolution for a time drove all consideration for the fine arts out of men's heads. The Revolution in France, and the succeeding social earthquakes in other parts of continental Europe, furnished the great opportunity of the collector in England, where the taste for the fine arts had gradually grown up and rapidly spread. Cargoes of artistic treasures found their way to



MRS. PAYNE GALLWEY AND SON BY SIR JOSHUA REYNOLDS

this country, which was regarded as the one safe quarter of Europe. They arrived at a singularly opportune moment, giving not only a great impetus to collecting, but to the education of English tastes.

It will be seen, therefore, that collecting objects of art in this country is of comparatively modern development. But the pastime of the few during the first half of the nineteenth century became the hobby of the many during the second half of the most eventful period in the world's history. During that half century the spirit of collecting became a living actuality in America. A country in the making has little or no time to concern itself with pictures or the fine arts generally, and so for the first two or three quarters of a century of its independent existence the United States was—to speak of it collectively—absorbed in working out its own political and social destiny. So soon as this was accomplished the more wealthy citizens turned their attention, with the thoroughness which characterised their commercial enterprises, to the collection of pictures and so forth. In a very few years this passion for the adornment of their homes became widespread, and by 1880 American collectors were to be numbered by the score, whilst many of them were the owners of galleries of the highest importance. This fact may be gathered from the three folio volumes on *Art Treasures in America*, compiled by Edward Strahan, and published a quarter of a century since. Among the collectors whose pictures are described by Mr. Strahan are Mr. J. Pierpont Morgan and his father, the late Mr. Junius S. Morgan.

The curious fact about these collections is that they were nearly all composed of pictures by modern artists—French, Spanish, English, and German. During the last decade or two tastes have gradually changed, or, more correctly speaking, have modified somewhat, and the demand has been for pictures, but more particularly for portraits of beautiful women, by artists of the Early English school, and by their contemporaries in France, as well as by the great masters of the French, Dutch, and Spanish schools. And in this quest there can be no question about the fact that Mr. Pierpont Morgan has been extraordinarily successful in securing a fair share of the finest portraits which have changed hands in recent years. In forming his English Collection, Mr. Pierpont Morgan has apparently not set himself any limits either as to school or artist, and has obviously gone on the principle that the best is good enough for him. The whole collection, in fact, is one of master pieces, and in this respect it stands apart from, and perhaps above, nearly every other private collection formed within recent years by one man. The great

drawback of many good collections, particularly of those formed by more than one collector, is that they contain much that is poor in quality and in artistic interest. But here is a collection of "pedigree" works, every one of which is a fine example. With such an embarrassing wealth of riches before one, it is difficult to know where to begin, or, having begun, to know when to stop.

But as the Early English School dominates the Collection, and as it is the one which will most interest English readers, attention may be first drawn to some of its most noteworthy features. Sir Joshua Reynolds, the greatest exponent of that school, is represented by five works, three of which are portrait groups, and two others of what were known in their day as "fancy pieces." The portrait groups have been exhibited, and are well known through engravings and other reproductions, but perhaps the best known of the three is that of Mrs. Payne Galloway and her son Charles, painted for £70 in 1779, and familiar to most people under the title of "Pick-a-Back." Curiously enough, this beautiful group has a distinct American interest, for Mrs. Payne Galloway was Philadelphia, daughter of James Delancey, Lieutenant-Governor of New York when it was a British possession. She was born in 1758, and died in 1785 at the early age of twenty-seven, whilst the child in the picture died ten years later from the effects of a fire at his lodgings in London. This picture was first engraved by J. R. Smith in 1780, and is happily described in Leslie and Taylor's *Life of Reynolds* as "one of his sweetest and silveriest" works. It was exhibited at the Royal Academy of 1779, and was for many years the property of Lord Monson (afterwards Lord Oxenbridge). Mr. Pierpont Morgan generously lent it for exhibition in the English Pavilion at the Paris Exhibition of 1900, where it was universally admired.

The second Reynolds group comprises whole length portraits of *Lady Betty Delmé and Children*, painted in 1777, and paid for in 1780, the artist, according to Messrs. Graves & Cronin's monumental "Works" of the President, receiving £300. The picture, which is well known through Valentine Green's mezzotint and numerous other reproductions, remained in the family until 1894, and was exhibited at the Old Masters in the following year—the only occasion, so far as I know, in which it has been publicly exhibited. Lady Betty Delmé was the daughter of the fourth Earl of Carlisle, her first husband being Peter Delmé, M.P. for Morpeth, and her second Captain Charles Garnier, R.N. The two children are the eldest sons by her first husband, John and Emilius Henry. It is generally stated



LADY BETTY DELMÉ AND CHILDREN BY SIR JOSHUA REYNOLDS

The Connoisseur

that one of the children is a little girl, but this is not so, as Lady Betty Delmé's only daughter was not born until some years after Reynolds painted this fine group. It is curious to note that a first state of Green's engraving—which was dedicated to Lady Betty—realised 920 gns. at the Blyth sale in 1901, or more than three times the sum which the artist received for painting the picture. The

third Lord Monson. The picture was painted in 1767-8, and was paid for—the price was £175—by Lady Frances Coningsby, grandmother of the children. It was lent to the Old Masters exhibition in 1878 by the Earl of Essex, and when it was again exhibited eighteen years later it had become the property of the present owner. It has been engraved on two occasions, in mezzotint in 1817 by Charles



GEORGE VISCOUNT MALDEN AND LADY F. CAPEL

BY SIR JOSHUA REYNOLDS

group is seated in a landscape at the foot of a tree, Lady Betty is in a white low dress with red cloak, the elder child in red dress with striped waistcoat, and the younger in white with a blue sash.

The third Reynolds group comprises whole length figures of *George Viscount Malden* and his sister *Lady Elizabeth Capel*, elder children of William, fourth Earl of Essex. The boy, in Vandyke fancy dress, succeeded his father in the Earldom in 1799, was a D.C.L., an F.S.A., Recorder and High Steward of Leominster, and Lord Lieutenant of Herefordshire; the little girl was afterwards the wife of John,

Turner, and in 1864 by R. B. Parkes. A sketch for the picture, two-thirds smaller than the original, was at one time in the possession of Richard Ford, the author of the famous *Handbook to Spain*.

Cupid as a Link Boy, painted in or about 1777, is, like the last-mentioned portrait group, one of the pictures which Reynolds himself did not exhibit, but it was well known almost as soon as it left the artist's studio, for a mezzotint of it by J. Dean was published on August 1st, 1777. *Cupid as a Link Boy* would seem to have been among the treasures at Knole from the time it was painted, and it was



MRS. HENRIETTA E. S. GLYN

BY GEORGE ROMNEY



MRS. SCOTT JACKSON (LADY BROUGHTON) BY GEORGE ROMNEY



CUPID AS A LINK BOY BY SIR JOSHUA REYNOLDS



BABES IN THE WOOD BY SIR JOSHUA REYNOLDS

first publicly exhibited at the British Institution in 1817. Rather more than ten years ago, it was purchased from the Knole Collection by Messrs. Thomas Agnew & Son, and is one of the few pictures which Lord Sackville has been induced to sell from his fine gallery. It is a poetical illustration of a phase of London life completely killed by the introduction of street lighting by gas. Link-extinguishers, a species of large "snuffers," may still be seen at the entrances to some of the older London houses in the West End. The duty of the link-boy or link-man was to conduct pedestrians to their homes at night, or in foggy weather, but we know from frequent references to their calling by eighteenth century writers that their honesty was far from being above reproach, as, indeed, may be inferred from Gay's *Trivia*—

"Though thou are tempted by the linkman's call,
Yet trust him not along the lonely wall."

Mr. Pierpont Morgan's fifth Reynolds, *Babes in the Wood*, is one of his most recent acquisitions, and is one of the artist's loveliest pictures of child-life. It was painted in 1770 for Viscount Palmerston, who paid 50 guineas for it, and it remained in possession of his descendants and heirs until a few years ago, when it was purchased privately by Messrs. Thos. Agnew & Sons. Reynolds exhibited it at the Academy of 1770, and two years afterwards it was engraved by James Watson in mezzotint. Horace Walpole's comment when he saw the picture at the Academy was "charming idea!" and the story of the inception of the idea is told at length by Northcote. The scheme is one of perfect repose, relieved by the dramatic scene in the background, where one of the two villains hired by the wicked uncle to kill the children has quarrelled with and killed his companion. This picture is sometimes known under the title of *Children in the Wood*, but this title more properly belongs to a later work, representing the children of Benjamin Vandergucht, and painted in 1785-6.

Of Mr. Pierpont Morgan's four examples of George Romney, two are very well known through exhibitions and engravings. The portrait of *Mrs. Glyn*, like the Reynolds group of Mrs. Payne Gallwey and son, was

lent by the present owner to the Paris Exhibition of 1900. It represents Henrietta, daughter of Archdeacon Hollingbury, and wife of Col. Thomas C. Glyn, of the Coldstream Guards (son of Sir Richard Glyn the banker). It was painted in 1789, soon after her marriage, the artist receiving the modest sum of 25 guineas for his work. It was unknown to the public until lent to the Old Masters in 1896; five years later a mezzotint engraving of it by Mr. J. B. Pratt was published by Messrs. Agnew. The beautiful picture of *Lady Hamilton reading a Paper* was given by the artist to his friend Hayley, the poet and biographer, and from Hayley it passed to his legatee, Captain Godfrey, and it remained in the possession of Godfrey's grandson, Mr. Knight Watson, until 1888, when it was sold. It was painted about 1782 or soon afterwards, and is a fresh and brilliant example of Romney at his best period. Captain Godfrey lent it to the Old Masters in 1877, some years before Romney's work had become a fashion. It is sometimes called *Lady Hamilton reading the Gazette chronicling one of Lord Nelson's Victories*, but this title is "too previous," for when this picture was painted Nelson was comparatively an unknown man, and he did not meet Lady Hamilton until 1793. The third Romney is also of Lady Hamilton, in which the fair adventuress is represented holding a medal or miniature in both hands, and is looking intently at it. Nothing is known of this work, except that it was purchased many years ago by Mr. Morgan's father.

The fourth Romney is a magnificent whole length of *Mrs. Scott Jackson*, widow of Thomas Scott Jackson, a director of the Bank of England, who died in 1791. Mrs. Scott Jackson married in 1794 the Rev. Sir Thomas Broughton, Bart., of Doddington Park, Cheshire, and the picture remained in the family until quite recently. It is an early work, painted probably soon after the artist returned from his long stay in Italy. When it was exhibited at Manchester in 1857, Sir George Scharf declared it to be "the most mellow and beautiful picture I remember from his hands." Lady Broughton died at the residence of her son-in-law, John Egerton, M.P. (afterwards Sir John Egerton), in November, 1813, in her 61st year.





Plate at the Cambridge Colleges By H. D. Catling, M.A.

No. V. Emmanuel College

EMMANUEL COLLEGE occupies the site of a dissolved religious house: that of the Dominican Friars. The monastic buildings were still standing when the founder, Sir Walter Mildmay, purchased the estate, and were adapted by him for the use of the College, which he founded in 1584. Sir Walter, says Fuller in his *History of the University of Cambridge*, was "formerly a serious Student in, and benefactor to, Christ's College (though he seems to have taken no degree), Chancellor of the Duchy, and of the Exchequer. . . . Coming to

Court after he had founded his College, the Queen told him, 'Sir Walter, I hear you have erected a Puritan foundation.' 'No, madam,' saith he, 'far be it from me to countenance any thing contrary to your established laws: but I have set an acorn, which, when it becomes an oak, God alone knows what will be the fruit thereof.' But that the College did become a stronghold of the Puritans is proved by Fuller's comment on the above: "Sure I am, at this day (*circa* 1643) it hath overshadowed all the University, more than

a moiety of the present Masters of Colleges being bred therein." And not only the Masters, but all ranks of academic society were recruited from this College, as is evidenced by Carter, who writes in 1753:—"It was so plentifully stock'd with them (the Puritans), during the Great Rebellion, when the loyal Heads, Fellows and Scholars were dispossessed, as to send out Colonies for filling almost half the University at that Time; but," he piously adds, "this Leaven has been happily

purged out a good while since." On

the political side of the question

we leave the writer to his

own opinions, but from an

antiquarian standpoint

we have every reason

to be grateful to the

College for siding

with the Parlia-

ment, since the

result has been

to leave the

records of

the Society

intact from

its com-

mencement.

These re-

records it has

been my privi-

lege and plea-

sure to peruse,

and I have thus

been enabled to

trace the fortunes of

every piece of plate pos-

sessed by the College.

Although the buildings

were opened for the recep-

tion of students in 1586, it



THE FOUNDER'S CUP

INTERIOR

The Connoisseur

was not until three years later that the Plate Book was commenced, and at this time the items were few, as will be seen from the first entry, which reads:—"An Inventory of all things in the Fellowes Buttry: An^o Dm. 1589. Octob. 22.



THE FOUNDER'S CUP

The Maystors Cupp doble gylt with a Cover.
3 sylver bowles for beare or wyne
6 sylver bellied potts
2 sylv^r Salts
2 dosen of sylv^r spones."

None of these pieces, however, now remain; and here it may be noted that although the College did not make any contribution to the King, but few early

specimens of plate have been preserved in the treasury; constant wear and tear having proved as fatal in the long run as King Charles's melting-pot.

Exception must, however, be made in the case of the Founder's cup, which is of remarkable beauty, and in the highest state of preservation. Of the date of the gift of this piece there is no record, an inventory (signed by his own hand) of the plate given by Sir Walter to the College in 1586 and 1587 containing no mention of it.

It first appears in the inventory "taken att the Accounts Apr. 22. 1634" (although Sir Walter died in 1589), and is there described as "The ffounders great guilte boule 63 ounces and a halfe"; the next item reading, "The cover of the same boule 34 ounces." The cup is of tazza form with the bowl plain around the lip, but surrounded lower down with a twisted cable, below which are three large shells, between shell fish, all in high relief. Harpies with upstretched arms support the bowl, and the upper part of the knob of the stem, on which their feet rest, is *repoussé*, in high relief, with a mass of fruits. The lower part is also *repoussé*, with four masks, between which are scroll-like arms. The foot is circular and ornamented with scroll-work and grotesques to match. The bowl is double, the interior being richly worked in *repoussé* and chasing with nude figures and marine monsters; the central figure being presumably intended to represent Arion and the dolphin. The cover is *repoussé*, with shells and other marine attributes, the print inside it having the founder's coat-of-arms in translucent enamel, while the shield is set in green enamel. The finial is supported by four demi-sea-horses, and is surmounted by a heart-shaped enamelled escutcheon, containing on one side a coat of arms, and on the other "W.M.," for Walter Mildmay, knotted together, the whole surmounted by a helm and a crest. The dimensions of the piece are as follow:—Total height,

The Plate at Emmanuel College, Cambridge

15 $\frac{1}{4}$ in.; height of cup, 7 $\frac{7}{8}$ in.; depth of bowl to boss, $\frac{7}{8}$ in.; diameter of cover, 10 in.; diameter of base, 6 $\frac{1}{2}$ in. The total weight exceeds 97 oz., conclusive proof of the extreme care that must have been taken of the piece during nearly three centuries.

As this cup is described by Mr. Cripps as "the best of all" remaining examples of the Renaissance period, I cannot refrain from quoting his remarks upon it in *College and Corporation Plate*:—"Although attributed by its owners to Cellini, and, it must be confessed, not bearing any hall-mark that may secure for some English artist the credit of having executed this beautiful cup, it has been from time immemorial in England, at all events, from the very foundation of the College, which is about the period at which the fashion of the cup tells of itself that it was made. There is much in the shell-work, the horses' heads, and the scroll figures with female busts that recall the known work of Cellini to the mind, but we may be spared the duty of identifying it with any foreign master's hand. It is perhaps rather too late in style for the great master, who died in 1571, and was at his best years before. He worked in France from 1540 to 1545, after which Francis I. was no longer able to retain his services, and he returned to Italy."

Exception must, however, be taken to the statement "not bearing any hall-mark," for, although almost illegible, there are certain marks on the lip of the bowl which appear to be as follow: a lion's head *affrontée*, not crowned; a Gothic T (which cannot, however, be identified with any known English hall-mark), and a very indistinct mark in a hexagon. It may also be noted that, although the pieces of which the cup is formed are easily separable, the marks are not repeated on any of them.

• Next in point of age is a silver-gilt standing cup and cover of the year 1618-9. The lower part of the bowl is ornamented with acanthus leaves *repoussé*, and the upper part with strap-work scrolls engraved; the stem is baluster-shaped; two members are discs with bosses on the edges, the upper of these and the knop being connected by grotesque brackets. The high base and the domical cover are ornamented in a similar manner to the bowl; the finial is a square open-work spire on four grotesques, and with brackets of similar form at the top. This would appear to have been originally surmounted by a figure. The weight of the piece is 33 oz. 7 dwt., and its dimensions as follow:—Total height, 18 $\frac{1}{2}$ in.; height of vessel, 12 $\frac{1}{2}$ in.; depth of bowl, 5 in.; diameter at lip, 4 $\frac{7}{8}$ in.; diameter of foot, 4 $\frac{1}{2}$ in. The donor's arms are stippled on the bowl, and inscribed below in script is the name "Mildmay Fane." The eldest son of Francis Fane, first Baron Burghersh and Earl

of Westmoreland, the donor was descended from the founder of the College (as his name suggests) through his mother, Mary, only daughter and heiress of Sir Anthony Mildmay, and granddaughter of Sir Walter. Entered as a Fellow Commoner in June, 1618, at the age of sixteen, Mildmay Fane does not seem to have



THE MILD MAY FANE CUP

remained sufficiently long at the College to imbibe its Puritan sentiments, for we find him representing Peterborough in the Royalist interest in the Short Parliament of 1620-1, following which he was created K.C.B. at the coronation of Charles I., and thereafter, siding with the King, suffered some disabilities at the hands of the Parliament. At the death of his

father in 1628 he succeeded to the earldom, and was appointed Lord Lieutenant of Northamptonshire at the Restoration. He died in 1665. This cup, it is interesting to note, appears in inventories of 1622, 1627, and 1628, as "Mr. Fanes boule," but in 1634 as "The Lord of Westmorlands boule and cover, 34 ounces."

The set of Communion Plate of the year 1637-8 is remarkable alike for the weight of the pieces and for its fine condition. It comprises three flagons, two alms-dishes, two chalices with cover patens, and two patens, all except the flagons being silver-gilt. It is first recorded in the College inventory of October 20th, 1637, but another entry marks the origin of the majority of the pieces; "Our late Reverend Master, Dr. Sandcroft, gave by his Will an hundred pounds for plate for the Communion," wherewith were bought:—

	£	s.	d.
Three livery stoopes weighing 194 oz.			
8 dwt., at 5/6 per oz. ...	53	09	03
It ^m . 2 parcell gilt Basons of 117 oz.			
15 dwt., at 6/3 per oz. ...	36	15	10
It ^m . 2 gilt patens of 31 oz. 5 dwt., at			
6/10 per oz. ...	10	13	10
It ^m . graving ...	00	09	00
It ^m . box, etc. ...	00	03	04
	101	11	03

This entry, it will be seen, makes no mention of the chalices, but they are included in the inventory referred to above as "2 Communion Cupps and Covers gilt, 67 oz. 17 dwt." As to their origin it is impossible to speak with any certainty, the most likely supposition being that they were acquired by exchange for older pieces when Dr. Sandcroft's set was bought, more especially as their weight practically corresponds with that of two "bowles" and "two silver plattes for Communion" mentioned in 1634 and not afterwards.

The rims of the alms-dishes are engraved with arabesques divided into six panels, containing, alternately, sea-monsters and fruit, *repoussé*. There is a raised boss in the centre of each dish similarly engraved, the knop containing the college arms and a plain shield, wreathed, in stipple, with the inscription: "Emanuelj Dicavit Gulielmus Sandcroft, S. T. Professor Tertius Collegij Magister 1637," the whole being surrounded by a cable. The bowls are ornamented with arabesques in panels. Their diameter is 18 in., and the width of the rim is 2¼ in. The Flagons or "Livery stoopes" are of silver and bear similar arms and inscriptions to the alms-dishes, but have no ornament. Each is 13 in.

in height, and has a diameter, at the rim, of 4¾ in., and at the foot of 7¼ in. The Patens are similarly engraved, each being 8½ in. in diameter. The chalices and cover-patens are quite plain and bear no inscription, but the college arms are stippled on the patens. The height of the chalices is 9¼ in. and their diameter 5¼ in. at the lip. The patens are 5¼ in. in diameter. A noticeable fact in connection with this set is, that although all the pieces bear the hall-mark of the same year, four different makers are represented, a circumstance more difficult to account for, as Dr. Sandcroft's gift is comprised in the one purchase given above. In connection with the communion plate mention must also be made of a pair of sconces or "Litany candlesticks" of the year 1687-8 and of a pair of candlesticks of the year 1763-4. The former are 5 in. in height and weigh 17 oz. 11 dwt.; the latter, 26 in. in height and weighing together 94 oz. 5 dwt.

Another fine piece in the College Treasury is the silver-gilt Caudle Cup and Cover of 1660-1. The lower part of the bowl and the cover are ornamented with fruit and flowers, *repoussé*; the handles are crowned with female busts, and the cover has a knop formed of four grotesque heads. The inside of the bowl is not gilt. The weight of the piece is 33 oz. 16 dwt., and the dimensions—height, 4½ in.; diameter at lip, 5½ in.; greatest diameter, 6¾ in.; diameter at base, 4½ in. The bowl bears the donor's arms (quarterly of sixteen) and the following inscription: "Ex dono Henrici Fane Filii 3rd Comitiss Westmorlandiæ." Apart from this inscription little is known of the donor except that he pre-deceased his father, the entry in the College Admission Book, under date February 1663, giving no other particulars of him than that he was entered as a Fellow Commoner. The piece first appears in the Plate Book in the Inventory made May 22nd, 1665, as "Mr. Henry Fane's gilt pot with cover."

A second caudle cup and cover belongs to the year 1677-8, and commemorates "Sir William Temple, Baronet," whose arms, with those of the College, are engraved on opposite sides of the cup. Both parts are embossed with acanthus leaves, and of this ornament the knop of the cover is fashioned. The weight of the piece is 45 oz., and its dimensions are: height to top of cover, 8 in.; diameter at lip, 7½ in.

Of tankards, the College possesses some fine examples, which well illustrate the different fashions that prevailed during the seventeenth century. The oldest belongs to the year 1675-6, and bears the inscription: "Ex dono M^{ri} Henrici Cromwell, Commensalis, May 26, 1675." Its weight is 26 oz. Here again, as at Sidney Sussex, we find a piece



GROUP OF THE COLLEGE PLATE

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which recalls the Great Protector, together with the Christian name of his second son, Henry ; but again it is impossible to connect the donor with the moving spirit of the Revolution, a fact the more to be regretted when we consider the political leaning of the majority of members of the College during this period.

The next tankard is of the year 1680-1. It is more ornate than the previous specimen, the base of the drum and the lid being ornamented with acanthus leaves. The thumb-piece is fashioned of two dolphins entwined. The donor's and College arms, wreathed,

the drum and the College arms on the lid. It weighs 34 oz. 10 dwt.

The remaining specimen belongs to the year 1685-6. The thumb-piece is plain, but the handle is ornamented with acanthus leaves. Its weight is 29 oz. 5 dwt. The donor's arms are engraved on the drum, together with the inscription : "Ex Dono Johannis Maddockes, Commensalis, 1687."

The collection also includes a fine Monteith of the year 1697-8, which corresponds with the one at Pembroke, inasmuch as it has a fixed rim and eight depressions with cherubs' heads between them. But



THE COLLEGE COMMUNION PLATE

are engraved on the drum, and the inscription reads : "Ex Dono Georgii Sorocold Coll. Eman. Commensalis, 1684." The weight is 29 oz. 15 dwt.

Two others bear the hall-mark of 1683-4. The one has a thumb-piece similar in design to the above, but the dolphins are larger. It has also an expanded base, as the following dimensions show : diameter of rim, $4\frac{3}{4}$ in. ; diameter of base, $6\frac{5}{8}$ in. The College arms are wreathed on the lid, and the donor's arms on the drum. The inscription runs : "Ex dono Gualteri Horneby Commensalis, 1684." Its weight is 31 oz. 15 dwt. The other has a plain thumb-piece, and bears the inscription : "Ex dono Thomæ Jones Commensalis," the donor's arms being engraved on

this piece is also ornamented with scallop shells, and its handles depend from grotesque human heads. On one side are engraved the College arms, wreathed, and the words "Coll: Eman:": on the other, the donor's arms, wreathed, and the inscription : "Ex dono Burrell Massingberd, Armig: Hujus Collegij Comens:" The weight is inscribed on the piece, "61. 13."

Of early eighteenth century pieces the College does not possess many examples, but especially worthy of notice is a silver-gilt caudle cup and cover of 1708-9. It is without ornament, but bears the College and donor's arms, wreathed, and the inscriptions, "Eman. Coll." on the one side, and "Ex Dono

The Plate at Emmanuel College, Cambridge

Honorabilis viri Dom: Johannis Fane Armig." on the other. The donor's crest is also engraved on the cover. The height of the piece is $10\frac{3}{4}$ in., and its diameter $6\frac{1}{2}$ in.; the weight, according to the plate book, being 58 oz. 15 dwt.

Of later examples, one alone calls for extended notice—a Warwick-frame cruet of 1742-3. This is a particularly handsome piece, being richly engraved with wreaths of flowers and supported on shell feet. Its weight, 103 oz. 8 dwt., is remarkable, seeing that it is only $8\frac{1}{2}$ in. in height. The inscription reads: "Ex Dono Jacobi Eliot Arm. de Port Eliot in Com. Cornubii hujus Collegii Socio-Commensalis 1742."

I conclude my list with a description of the College challenge cup, the inscriptions on which explain its

Much could be written of the pieces which have been exchanged from time to time, thereby exemplifying the late Poet-Laureate's words, "The old order changeth, yielding place to new," but a single instance must suffice. It occurs at the beginning of the eighteenth century: "A farther acc^t of y^e plate agreed by Mr. and Fellows to be exchanged for new plate of *a more useful sort*." The italics are mine, but the words show very clearly that antiquarian considerations had no weight with the authorities of a former generation, since they did not hesitate even to part with the gifts of the most distinguished members of the College. And when it is remembered that this exchange of pieces commenced as early as the year 1633 it is not difficult to form some idea of



SEVENTEENTH CENTURY TANKARDS

origin and purpose. It is fashioned as a standing cup and cover, silver-gilt, and is decorated with arabesques, cherubs' heads, landscapes in panels, flowers and fruit. The stem is baluster-shaped. The dedication on the outside of the cover is: "H. W. Yeatman to the Emmanuel College Athletic Club, 1868," and on the foot are inscribed the words, "The best athlete." The height of the cup is $9\frac{1}{2}$ in., and its diameter $3\frac{3}{4}$ in. The cover is $2\frac{1}{4}$ in. in height, and is surmounted by the figure of a soldier clad in chain armour and carrying a pike or sword (broken). The hall-mark is foreign (probably Dresden), but undoubtedly belongs to the seventeenth century, more especially as the inside of the lid bears the date 1665. In this position, too, are engraved in Roman capitals the names of ten Germans, but what they signify is not apparent.

the irreparable loss that has been sustained in the course of nearly three centuries.

In conclusion, mention must also be made of pieces stolen from the College, which suffered considerably in this respect. The first theft took place between the years 1645 and 1662 (though the exact date is not recorded), when the Master's (Dr. Holdsworth) Lodge was broken into and three items extracted. The next entry is more precise: "Stolen out of Mr. Doughty's Chamber on Whitsunday in ye year 1689 yee plate following ;"—six items. Again, we find, "Plate lost by y^e Butler," though it is not quite clear that a theft is here recorded. Perhaps the loss was due to carelessness, for it was "agreed at ye Accounts, Aprill 19th, 1725, y^t y^e Butler shall pay thirty pounds towards repairing y^e said Loss, to be deducted from his bills ten pounds yearly till it

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is discharged." Last, but not least, was the robbery of 1723, when, under date Feb. 12, the following notice appeared in the *Daily Courant*: "Lost from Emmanuel College Buttries in Cambridge, Saturday night, Feb. 8, 1723, 2 silver drum salts: 1 small salt with Coll. Eman: upon it: 9 silver spoons marked E. C. upon the handle and Eman. Coll. on the bowl, and numbered 19, 20, 21, 22, 24, 25, 27, 29, 30. A large silver salver, having the arms of the College and the arms of Mr. John Gipps and Mr. John Hampden, wt. 24 oz. 15 dwt., a small hand salver with the College arms being a Lyon rampant holding a laurel wreath in its paw, upon a label issuing out of the Lyon's mouth Emmanuel in a print character; a silver ewer, wt. 26 oz. 10 dwt. with the arms of Sir Walter Mildmay on the lid, bearing 4 coats quarterly, 1st, argent, 3 Lyons rampant azure; 2nd, azure upon a Canton argent a mullet of the first; 3rd,

sable, 3 Roses argent between a Fess embattled or; 4th, per fess nebulée sable and argent, 3 greyhounds' heads counter-changed, in the centre a martlet.

"If offered to be sold, pawned, or valued, pray stop them and give notice to Mr. William Savage at Emanuel College, in Cambridge, or to Mr. Brewster at the Charity School in Blackfryers, and you shall have £10 reward for the whole, or proportionable for any part, and no questions asked."

My best thanks are due to the Master and Fellows of the College for permission to photograph the pieces, and especially to the Bursar (Mr. J. B. Peace, M.A.) for putting at my disposal the records of the Society.

The photographs from which the illustrations are made were specially taken for this article by J. Palmer Clarke, Cambridge.



WARWICK FRAME CRUET





FOX HUNTING: "LEAPING THE BROOK"
FROM AN ORIGINAL UNPUBLISHED DRAWING
BY HENRY ALKEN



By Leonard Willoughby

Part I.

SIR JOSHUA REYNOLDS has remarked that architecture possesses many principles in common with painting and poetry. He adds: "Amongst those which may be reckoned as the first is that of affecting the imagination by means of association of ideas. There, for instance, we have naturally a veneration for antiquity; whatever building brings to our remembrance ancient customs and manners, such as the castles of the barons, or ancient chivalry, is sure to give us delight."

There are few remaining, alas! of those delightful houses built at the commencement of the sixteenth century in this country—fewer than might at first be imagined—and of these most are in ruins or so altered as to have little left of their original character. Hengrave, however, remains a unique example of the domestic architecture of

that period—an embattled manor house with turrets of singular design. But most interesting and beautiful of all is its gatehouse, quite the most perfect of its kind existing, vividly recalling to the imagination the

splendour of its inhabitants during the Tudor age. Hengrave Hall in Suffolk stands some three miles north-west of Bury St. Edmunds, and on the left hand side of the road from this ancient town to Flempton and Culford, a country, needless to add, abounding in game. Screened by tall trees, the house and grounds are completely hidden from public view from the high road. No one passing by the entrance gates would imagine that they admitted to a park of some 300 acres, and containing close by the road one of the most charming and delightful early sixteenth-century houses. Both in outward and inward appearance—the latter in a



ELIZABETH LADY KYTSON, DAUGHTER OF LORD PAGET
OF BEAUDESERT SCHOOL OF ZUCCHERO

great measure due to the perfect good taste in which its present owner has restored it—I know of no other house which takes my fancy more than this historic old Tudor home. I grant there may be more imposing or stately palaces and castles, standing, perhaps, on more commanding sites, such as Belvoir or Berkeley Castles, yet, to my mind, they all lack the charm of style typical of English houses,

which speaks so eloquently of rest and peace, and, above all, home. The various owners of this dear old place have been people of distinction and interest. Without dipping into very ancient history as to the owners at the time of the survey of the Conqueror, or yet when Sir Thomas de Hemegrave in Edward III.'s reign was lord of the demesne and had free warren, I will skip to the year 1525, when one Sir Thomas Kytson commenced to build the present house.

John Gage, F.S.A., in his *History and Antiquities of Hengrave*, published in 1822, mentions that the influx of wealth into England at the commencement of the sixteenth century produced a visible change in the domestic architecture of the country. People affecting splendour in the style of their mansions looked less to that security which had been the main object of the castle. The introduction of the quadrangle building was the consequence. Thus embattled houses which were now raised, partaking still less of defensive qualities, assumed regular shapes, and were distinguished in a particular degree by their

richly-ornamented portals, turrets, bay windows, and oriels. In 1521 Sir Thomas Kytson contracted with the Duke of Buckingham for the purchase of the Manor of Hengrave, and four years later commenced to build his manor house, choosing a flat close to the parish church. It is thought that this was the site of some ancient hall of the family of de Hemegrave. The house was approached by a straight

road, raised above the level of the country, fenced on each side by a deep ditch, lined with a triple row of trees, and terminating at a large semicircular foss over which a massive granite bridge led at some little distance to the outer court. This court was formed by a central lodge, the residence of the keepers and falconers, and by a range of low surrounding buildings used for offices. Beyond was a moat inclosing the house, which is a quadrangular structure of



SIR THOMAS KYTSON

BY HOLBEIN

freestone and white brick, embattled, having an octagonal turret at each angle, with turrets larger and more ornamented that faced the gatehouse or entrance to the house and inner court. By the removal in the seventeenth century of the outer court, and in 1775 of a mass of building which projected at the east and north sides of the house, together with a high tower, the house was much reduced. A considerable portion of this has been replaced by the present owner, Mr. John Wood, who has now restored the house in the most effective manner. As it is my intention in this first article to

Hengrave Hall and its Art Treasures

say something about the various owners, from Sir Thomas Kytson's time onwards, I wish to make no attempt to describe the interior now. This I will do in next month's issue, accompanying it with illustrations of some of the most interesting objects contained within its great walls. This month I will give some illustrations of a few of the many paintings which hang in the rooms, galleries, and cloisters, selecting those of persons whose histories are interwoven with the history of the house.

In the year 1522 Edward, Duke of Buckingham, who had sold the Manor of Hengrave to Sir Thomas Kytson the previous year, was attainted of high treason



SIR WILLIAM CORNWALLIS
UNCLE OF ELIZABETH LADY KYTSON

and executed. After the attainder Sir Thomas was disturbed in his newly-acquired possessions, the King's avarice having procured the overt Act of Treason to be dated from the fourth year of his reign, when it was found the Duke was seized of the Manor of Hengrave. Sir Thomas was in consequence deprived of it for a time. However, being a shrewd enough business man, he knew how to protect his own interests and property, with the result that the King was obliged in the end to restore it to him. Kytson was a citizen and mercer of London, known as "Kytson the Merchant." His mercantile transactions were very extensive, and in



ELIZABETH LADY MONSON
BY SIR PETER LELY



LADY PENELOPE DARCY
DAUGHTER OF EARL RIVERS AND MARY KYTSON



BASILEA GAGE, MAID OF HONOUR TO MARY, QUEEN OF JAMES II.

BY MARY BEALE

1533 he was Sheriff of London, having previously been knighted. He was twice married, and by his second wife had four daughters and a posthumous son, afterwards Sir Thomas Kytson. The eldest daughter, Katherine, married Sir John Spencer, ancestor of the Spencers, Dukes of Marlborough; the second married Sir Thomas Packington, of Westwood, in Worcestershire, ancestor of the present Lord Hampton; Frances married Lord Fitzwarren, eldest son of the Earl of Bath; while Ann married Sir William Spring, of Pakenham, High Sheriff of Suffolk

in 1578. Sir Thomas died in 1540, aged fifty-five. Shortly after his death his widow married Sir Richard Long, Gentleman of the Privy Chamber to King Henry VIII., Master of the Buckhounds and Hawks, high steward or keeper of several of the royal demesnes, and Captain of the Island of Guernsey. There was one son of this marriage, Henry, to whom His Majesty stood sponsor. Soon after the siege of Boulogne Sir Richard died, having previously furnished 200 men in compliance with the King's warrant. After his death the Earl of Bath became a suitor for Lady

Hengrave Hall and its Art Treasures

Long's hand, and at the same time a marriage was arranged between the earl's eldest son, Lord Fitzwarren, and Lady Long's daughter, Frances Kytson. Both Lord Bath and Lady Long had already been twice married, and in marrying for the third time, as they did about a year later, the shrewd lady made some excellent settlements for herself and her daughter Frances. In fact, as regards Frances, she so arranged it that in the event of Lord Fitzwarren dying before the consummation of the marriage, the earl's second son should marry her, and so on from son to son until a marriage should take place between one or other of them.

The Earl of Bath took active part in the military transactions of Henry VIII., and in the fifth year of King Edward's reign was summoned to the King's council. At the death of the young King he warmly espoused the cause of Mary, who, on the eve of her brother's dissolution, fled to escape the treachery of Northumberland and

Hengrave. From here the earl escorted her with a considerable force to Kenninghall, where the party were joined by the Earl of Sussex, Sir Thomas Cornwallis, Sir Henry Jernegan, and others. Lord Bath died at Hengrave in 1560, and was buried in Hengrave Church. His wife died the following year. Her son by her first husband now succeeded to Hengrave—Sir Thomas Kytson, who was married twice, first to Jane Paget, daughter of Sir William Paget, afterwards Lord Paget of Beaudesert, and secondly, in 1560, to Elizabeth, daughter of Sir Thomas Cornwallis. The issue of this marriage was a son, who died an infant,

and two daughters, Margaret and Mary, the elder of whom married in 1582 Sir Charles Cavendish of Welbeck Abbey, in Notts., brother of William, Earl of Devonshire. On this occasion Hengrave was settled, after the deaths of Sir Thomas and Lady Kytson, on Lady Cavendish and heirs of her body, and in default of issue to her sister Mary, wife of Thomas Lord Darcy. Lady Cavendish dying a year after her marriage without issue, and Sir Charles

also dying before Lady Kytson, Hengrave eventually descended to Mary, the second daughter, who was then Countess Rivers.

When Sir Thomas died in 1602 the male line of Kytsons, so far as their connection with Hengrave is concerned, ceased, and now commenced the reign of Mary Kytson, whose husband, Lord Darcy, had now inherited his father's, Earl Rivers, title. This appears to have been a very unhappy union on account of the groundless suspicions and "peevish jealousies" on the part of the



ELIZABETH COUNTESS RIVERS, DAUGHTER OF MARY COUNTESS RIVERS

earl. They had a family of one son and four daughters. In 1594, eleven years after their marriage, the earl and countess separated by mutual consent, never again to come together, though both of them lived for nearly half a century after the separation. The countess appears to have had a very proud spirit and stubborn will, and a picture hanging in the Banqueting Hall at Hengrave to-day, painted in 1617, depicts her standing, with her right arm akimbo, and holding in her left hand a paper—perhaps the deed of separation—on which are written the words "Yf not I care not." The attitude, the manner, and

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the language expressed, coupled with the blazoning of the lady's armorial bearings above her head without the impalement of Darcy, all point to the separation of her lord and herself, and indicate to the fullest extent the pride of her own feelings as well as perfect indifference whether the earl and herself were ever again to be united—"If not I care not."

The Earl died in 1639, leaving Lady Rivers mistress of her paternal estate. She died five years later, and under her will, she desires that her body should be borne to the grave by four poor persons of the parish; that no sermon should be preached at her funeral; that there should be no eating or drinking usual on such occasions; and that no mourning should be given for her; bequeathing to the parish £20. Their only son Thomas, a most promising youth, on whom the family built great expectations, unfortunately died in 1614, leaving no issue. The estates therefore eventually came to the Earl's eldest daughter Elizabeth, who married Thomas Viscount Savage, by whom she had thirteen children. In 1641, the King gave Lady Savage—then a widow—the title and rank of Countess Rivers during her life. The losses which this lady suffered in the civil wars were enormous, and



SIR WILLIAM GAGE

the same time, and that to keep the peace between the rivals, she threatened the first aggressor with her perpetual displeasure, humorously telling them that if they would wait she would have them all in their turns—a promise which she actually performed!

The first was Sir George Trenchard, who died shortly after. In the following year Penelope married

Sir John Gage, of Firle, in Sussex, created a Baronet in 1622. By his marriage his eldest son, Sir Thomas, became the ancestor of the Viscount Gage of Firle, while his third son, Sir Edward Gage, inherited Hengrave. Sir John died in 1633, his widow remaining true to his memory till 1642, when



THE SCOLDER'S GAG

Hengrave Hall and its Art Treasures

she fulfilled her promise by marrying her third original suitor, Sir William Hervey, of Ickworth. Sir William on his marriage removed his family to Hengrave, and so many branches of the houses of Gage and Hervey were living there together, that it is said the establishment at this period consisted of above 100 persons in alliance with each other. Sir William represented St. Edmund's Bury—as it was then called—in Parliament in the reign of Charles I., and was Sheriff of Suffolk in 1650. By a former marriage with Susan, daughter of Sir Robert Jermyn, of Rushbrook, his younger son, Sir Thomas, was father of John Hervey, first Earl of Bristol.

Sir William died in 1660, having had no issue by Penelope, who survived him only a few months. Hengrave now came to Sir Edward Gage, created a Baronet by Charles II. in 1662 as a mark of Royal favour conferred at the dying request of Col. Sir Henry Gage for meritorious services. This Sir Edward was five times married, viz., to (1) Mary, daughter of Sir William Hervey, by whom he had Sir William—his heir; (2) Frances, daughter of Lord Aston; (3) Anne Watkins; (4) Lady Elizabeth Fielding, daughter of the Earl of Desmond, K.B., younger son of the first Earl of Denbigh, by whom he had four sons and two daughters, one of whom,



EMBROIDERED SHIRT
FORMERLY BELONGING TO KING HENRY VII.



POPE PIUS VII.'S CRIMSON VELVET SHOE, EMBROIDERED
PRESENTED TO SIR THOMAS GAGE, SEVENTH BARONET, IN 1817

Basilia, was Maid of Honour to Mary d'Esté, Queen to James II.; (5) Bridget Fielding, also of the Denbigh family. Altogether he had eleven children by his five wives, and he lived to the age of 90, dying in 1707. For many years Hengrave remained the property of successive Gages—baronets—about which family there is nothing particular here to chronicle, with the exception of an incident relating to a certain Lady Monson, the widow of Sir Francis Foljambe, of Aldwark. This lady was the daughter of Sir George Reresby, of Threlburgh, in Yorks, and was connected with the unfortunate Rokewood family, into which John Gage, the younger son of a Sir William

Gage, married, and added the name of Rokewood to Gage. It appears that this lady, who eventually married as her third husband Sir William Monson, created Viscount Monson by Charles I., unmindful of the favours conferred by his sovereign, sat as one of the commissioners and judges at the King's trial. For this, it is said, Lady Monson was so enraged

with her husband, that she ordered her women to seize and strip him, and tie him to the bedpost. She then administered such a whipping as effectually prevented him sitting in Court on the day sentence was passed.

A painting by Lely hangs on

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the grand stairs at Hengrave, and on the frame appears a reference to the act. The property remained in the Gage family till about twenty years ago, the last one to own it being Lady H. Rokewood Gage. Throughout their occupancy they were Roman Catholics, and at the time of the French Revolution, the then owner, Sir T. Gage, lent the house for some years as an asylum for the Austin nuns of Bruges, who were expelled from their nunnery by the revolutionists. Upon the death of Lady Rokewood Gage, she left Hengrave to the second son of the Earl of Kenmare. He, however, died the same week as Lady Gage, and the will not being properly altered, the property passed to Lord Kenmare, who sold it to Mr. Lysaght, upon whose death it was purchased by Mr. John Wood. This gentleman married Hon. Gertrude Bateman Hanbury, younger daughter of the second Lord Bateman, of Shobden Court, Herefordshire. Both Mr. and Hon. Mrs. Wood are devoted to their Suffolk home, and are lovers and connoisseurs of art treasures, of which they have a most interesting collection. Royalty in the persons of Queen Mary and Elizabeth have been hospitably entertained and sheltered within the walls of Hengrave in bygone days, while latterly the Gatehouse has been inspected by King Edward and Queen Alexandra, who take the deepest interest in our old English homes, and especially those containing rare works of art with historic associations. In addition to the many objects of art collected at Hengrave, Mr. Wood has also a collection of curios and relics which are most interesting. Amongst these is a curious iron gag once used for putting on the heads of scolding women, "to curb women's tongues that talk too

idle." It is a somewhat unpleasant implement of enforcing silence, as a piece of iron with a sharply fluted revolving end is placed in the mouth and rests on the tongue. The rope attached to the part coming over the forehead was used to lead the "Nagger" by. This was in use in the sixteenth century. Another interesting relic is the shirt worn by Henry VII. There is nothing very artistic about it, the only trimming being a small border of needlework in blue cotton round the wrists and either side of the breast. Pope Pius VII.'s shoe, however, is very gorgeous, and is made of embroidered velvet, trimmed with gold lace, and with gold lace round the heel. A fine specimen of the horn of the Narwhal, bequeathed in 1561 by the Countess of Bath to her daughter, is also preserved here. In appearance it resembles the horn as depicted of the "Unicorn," and measures 7 ft. 4 in. in length. Amongst the furniture in the Banqueting Hall are some delightful old choir stools in excellent preservation. They are quaint in design, very strong in build, and quite unpainted or varnished. History does not say whence they came, though it is probable they were made for some Cathedral in

the dim past. In the Banqueting Hall is also a minutely wrought silver model of the yacht "Speranza" 430 tons, once the property of Mr. Wood. This model was exhibited in the Naval Exhibition at Chelsea, 1891, and is the work of Emanuel at Portsmouth.

It was conspicuous as being the smallest model at the Exhibition, and it is interesting from the fact that the late Queen Victoria admired it immensely, as a perfect specimen of a yacht model and of silversmith's work.



CARVED CHOIR STOOL AT HENGRIVE HALL

Engravings

The Engravings of Andrea Mantegna By A. M. Hind

Part II.

KRISTELLER'S conclusion from the internal evidence of date, in conjunction with Simone's letter, forms as pretty a tale as any in Vasari. He infers that Mantegna, who suffered, as we have seen, at the hands of pirate-engravers, himself took up engraving comparatively late in life after this incident almost in self-defence. It is dramatic, but not entirely convincing. Now it is tolerably certain that the reproduction of drawings formed in Italy a common means of promulgating a master's style in distant schools, and Mantegna was probably a cute enough business man to have engravers of his own and profits of his own in this sphere to protect: else he would hardly have been so incensed against Zoan Andrea and Simone. But considering the fact that Mantegna—like Dürer and all the other true artist-engravers—would no doubt only personally engrave what he intended to

be a work of art complete in itself, leaving the reproduction of drawings or paintings to other hands, "self-defence" would lead only to increased vigilance in protecting the rights of his own engravers. There is, however, another possibility which Kristeller refuses to allow—that

before the time of this quarrel with Simone, Mantegna had already executed original engravings, and that the copying of these was the reason of Mantegna's fury. Such copies we possess, for example, of the *Bacchanalia* and the *Entombment*, traditionally attributed to Zoan Andrea himself. But as there is only one of the seven engravings—the *Madonna and Child*—which might, with any show of reason, be placed prior to 1475, the suggested possibility lacks support. And, laying this aside as too questionable a case for sound argument, we dare not now go back to the earlier view that the



PART OF THE BATTLE OF THE SEA-GODS
FROM AN ENGRAVING BY MANTEGNA



PART OF THE BACCHANALIAN GROUP
WITH SILENUS
FROM AN ENGRAVING BY MANTEGNA

which bear the stylistic stamp of this period and the unquestionably authentic group is too great to be spanned by the natural development of an artist's technique.

The four engravings which are most directly in question here are the *Flagellation* (B. 1), the *Christ in Limbo* (B. 5), the *Deposition* (B. 4), and the vertical *Entombment* (B. 2).

The first two correspond in style to the Eremitani Frescoes, and may well have been engraved after drawings by Mantegna a decade before the *Madonna and Child*. The composition still reflects the influence of Donatello, and is noble and impressive, but the line and manner of shading is

engravings palpably in Mantegna's earliest style are by the master himself. However much we may be inclined to think that the experiment-loving Mantegna might have made attempts in the new art soon after 1450, the gulf between the engravings

hard and unsympathetic. Not even early proofs disclose any of that subtlety of tone which is the glory of the "seven." There is, moreover, a carelessness in treatment—note the diagonal lines of shading on the legs of the man seated in the foreground on the left—which hardly suggests a tyro's attempts, for the learner may lack freedom, but is inclined to err rather on the side of extreme care in such detail.

In the *Deposition* there is a nearer approach to Mantegna's technical method, but the tapering fingers, most notable in Mary, are enough to convince us that it is not by the master himself. Of the vertical *Entombment* there are two plates, neither of great excellence, and each has in its turn been attributed to Mantegna by Bartsch and Passavant. Such uncertainty inevitably condemns both.

There remains but one plate whose quality almost justifies an attribution to Mantegna—and that is the engraving corresponding to the fifth of the *Triumph* series, with the *Elephants* (B. 12). Vasari says that Mantegna engraved his *Triumph*—but only two of the nine have come down to us in



CHRIST BETWEEN SS. ANDREW AND LONGINUS
FROM AN ENGRAVING BY MANTEGNA

Engravings of Andrea Mantegna

engraving—the *Elephants* and the *Soldiers with Trophies* (B. 12 and 13), though there is one other, the *Senators*, which may be after unexecuted designs. From the difference between the two former and the unfinished work, and from their inferiority in several details, they may safely be regarded as after drawings in an earlier stage of the development of the composition. In delicacy of modelling and depth of tone the *Elephants* is the only one of the three that could be claimed as Mantegna's, and here we have to meet the custom

mentioned, which have yet never been attributed to the master's hand. The *Dancing Nymphs*, after a drawing for a group in the Louvre "Parnassus," is one of the most beautiful. Quite possibly it may be by Zoan Andrea; but in all honesty we must confess that certain attribution of this, as of so many of the school works, to any particular engraver, is beyond our power. While Kristeller himself attributes the *Man of Sorrows* (after the Copenhagen picture) to a decidedly later engraver, and withal gives copies of it to Zoan



THE ENTOMBMENT

FROM AN ENGRAVING BY MANTEGNA

if not the fundamental principle of the artist-engraver not to finish a work in more than one medium. The great superiority of the *Elephants* to the others, lends plausibility to the theory that in the continued delay his larger scheme for the frescoes encountered, Mantegna may have seized on the idea of perpetuating his design in engraving, a project which renewed opportunity for proceeding with the paintings may in its turn have caused him to relinquish.

There are other engravings in the school of Mantegna of greater merit than some we have

Andrea, whose activity can hardly extend far over 1500, there is still much to be done! But however fascinating the field, there is not space here to do more than mention a matter that calls for detailed criticism. Tradition may be right in assigning some of the best unsigned copies to Zoan Andrea, an artist who, until quite recently, was allowed to fill activities, as an engraver after Mantegna, and as publisher and woodcutter at Venice, which, as the Duc de Rivoli has pointed out, would have extended at least over 120 years! It was not a dangerous inference that the Zoan Andrea

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Vavassore of Venice was quite a different personage from Simone's friend, the engraver of Mantua.

Beside Zoan Andrea, and certain others like Mocetto and Nicoletto da Modena, whose Mantegnesque work is the lesser part of their achievement, Giovanni Antonio da Brescia is the only engraver known by name to have worked at all largely after Mantegna, and we must be content

fountain-head; Dürer, Marcantonio, Rembrandt, have all in turn given that best of all praise to the master, appropriating in one form or another his compositions to their use.

Contemporary copies, whether by painters, medallists or woodcutters, are often of the utmost value in dating the original work. And it is in this direction that the student may best hope to light on some thread that may lead him from the maze that still encircles the history of the engraved work of Mantegna.



FROM THE TRIUMPH OF CÆSAR (THE ELEPHANTS)
FROM AN ENGRAVING ATTRIBUTED TO MANTEGNA

to dismiss him here as one who was no very cunning craftsman and never an artist. As for our Simone, all we know of him is contained in the letter with which we started; we can but hope that future research may identify his hand.

In an age when, in the words of Vasari's translator, it "was the habit of certain honest painters, not guilty of any intimate acquaintance with design, to avail themselves of drawings by eminent artists for their various necessities," the direct influence of the Mantegna engravings must have been immense. But it is not only the underlings in art who have been content to draw from this

LIST OF THE MANTEGNA ENGRAVINGS

References to Bartsch, le Peintre-Graveur, Vol. XIII., and Passavant, le Peintre-Graveur, Vol. V.

A. ENGRAVINGS UNIVERSALLY ACCEPTED (the complete work), according to Kristeller, Mantegna, Lon- don, 1901.

1. *Madonna and Child, seated* (B. 8).
First state, without the nimbus;
second state, nimbus added.
2. *Bacchanalian Group with the
Cask* (B. 19).
3. *Bacchanalian Group with Silenus*
(B. 20).
4. *Battle of the Tritons* (B. 17).
There are drawings after Nos. 3
and 4 by Dürer at Vienna,
dated 1494.
5. *Battle of the Sea-Gods* (B. 18).
Delaborde regarded a relief at
Ravenna to be model for this.
See, however, Rubbiani, Archi-
vio Storico dell'Arte, 1895,
p. 229. A study for the print
is at Chatsworth. Förster
(Preuss. Jahrbuch XXIII.)
christens Nos. 4 and 5 "Jealousy
among the Ichthiophages," a
subject from Diodorus Siculus.

6. *The Entombment*, horizontal (B. 3). Among the copies
a large Venetian (?) woodcut has been recently
acquired for the British Museum.
7. *The Risen Christ between SS. Andrew and Longinus*
(B. 6).

B. ENGRAVINGS ATTRIBUTED WITH A CERTAIN PLAUSIBILITY.

1. *The Flagellation* (B. 1). *b.* A copy of this, Zani's
"original," with landscape background.
2. *The Entombment*, vertical. Two plates: *a.* (B. 2) with
three birds, and oblique shading on crosses.
b. (B., "G. A. da Brescia," 2) with four birds, and
perpendicular shading on crosses. The original,
according to Zani, Passavant, and Portheim. It is
a somewhat better plate than *a.*
3. *The Deposition* (B. 4). First state, top of tree un-
shaded, without clouds; second state, finished plate.

Engravings of Andrea Mantegna

4. *Christ in Limbo* (B 5). Similar to the "Flagellation" in its hard line and early Mantegnesque type.
5. *Adoration of the Kings* ("Madonna in the Grotto") (B. 9). Unfinished? After central panel of the Uffizi triptych.
6. *Triumph of Caesar: The Elephants* (B 12). The fifth of the Cartoons. In delicacy of modelling and depth of tone ranks near to the undoubtedly authentic work.
7. *Triumph of Caesar: Soldiers with Trophies* (B. 13). The sixth of the Cartoons. Unfinished Plate.

Note.—Groups A. and B. complete the List of Original Engravings as given by Portheim, *Jahrbuch der Preuss. Kunst-Samml.* VII., 214.

C. ENGRAVINGS AFTER MANTEGNESQUE DESIGNS.

1. *Triumph of Caesar: The Senators* (B. 11). After a design for the Triumph not executed in the completed work.
2. *Triumph of Caesar: Soldiers with Trophies* (B. 14). A copy in reverse from B. 13, with column added. These are copies from the three subjects of the "Triumph," in very hard line work, attributed on small foundation to G. A. da Brescia.
3. *S. Sebastian* (B. 10).
4. *Hercules and Antaeus* (B. 16).
5. *Hercules and Antaeus*. First described by Kristeller. Vienna, unique impression.

6. *Bust Portraits of the Marquis Ludovico and his Wife*. British Museum, unique impression. After the picture sold at Paris, Cernuschi collection, 1900.
7. *The Young Prisoner* (P.V. 78, 25). Described and reproduced by Ottley ("Inquiry," 1816, Vol. II.). Since then the only impression known has disappeared. Nagler "Altobello" (da Melone?), whose signature he states to have been on the impression he saw.
8. *The Man of Sorrows* (B. 7). After (a drawing for?) the Copenhagen picture.
9. *Hercules and the Hydra* (B. 15). Both this and 8 are almost stippled. Later work. It is very doubtful whether this is after a Mantegna drawing.
- 10 and 11. *Christ in Limbo*. Two plates (B. additions 1 and 2). Later work. One plate signed *MA AMF* 1492.

D. OTHER ENGRAVINGS ATTRIBUTED TO MANTEGNA, BUT RIGHTLY NOT OF HIS SCHOOL.

- 1, 2, 3.—*Three studies of heads: two of ecclesiastics (profile and full face), the other of an old woman* (B. 21-23). Probably by G. A. da Brescia, after Leonardesque designs.
4. *Two Beggars* (P.V. 78, 24). Probably by G. A. da Brescia. Nagler "Altobello."



DANCING NYMPHS



"New Leaves in Turner's Life"

A Reply By Frederick Izant

IN reading Mr. White's rejoinder, I am given the impression that he has permitted his courage to gain the upper hand of his discretion. He is evidently in two minds upon the subject of these lithographs, and his judgement is at fault. First, he eulogises the two actual fire views as "excellent drawings," "quite suggestive of the draughtsmanship of either Turner or Girtin" at an earlier date, but declares the difficulties in accepting them as having been produced by Turner in 1824 to be "insuperable." He would be inclined, however, to believe them authentic if they represented an earlier fire. Later on it is admitted that each figure is "busily occupied at his work, as is so peculiarly characteristic of Turner from even his earliest days." Then we are told that the "fine drawing of the architecture" in one of the prints, and the "general effect of the conflagration filling the background with dense clouds of lurid smoke, approach somewhat the magnificent work in Turner's marvellous water-colour drawing of *The Burning of the Houses of Parliament in 1834*." But, notwithstanding Mr. White's recognition of these favourable points, he describes the lithographs as "crude productions," and suins them up as bearing only a "very slight resemblance to Turner's work." He finally dismisses them as forgeries, performed, apparently, in the name of charity!

Mr. White's chief reasons for rejecting these lithographs are (1) that he notices a stiff, individual manner in the drawing of the figures, and (2) that he finds no evidence of Turner having been in Edinburgh in November, 1824, or (3) of his ever having drawn upon stone.

With regard to the first objection, I fail to see any justification for the charge of stiff and individual drawing. Let us examine for a moment the *Parliament Square* print. First, look at the chief figure in the composition—the dragoon in the foreground, just to the left of the centre of the picture. Then, notice how the two other mounted soldiers are placed and treated, so as to prevent the central figure becoming too prominent. Now observe the grouping of the figures on foot, which are cleverly arranged so that the three dragoons may not appear as isolated objects. Besides this, note the broad treatment of the distant crowd, engaged in combating the fire and carrying salvage into the church. Is this sort of work

individual figure drawing? And can the spirited and appropriate actions of the prancing steeds, with their riders, and the varied movements of those on foot, be properly described as stiff? In my opinion, decidedly not; and I think the majority of *THE CONNOISSEUR* readers will agree with me. The similarity of the arrangement of the three dragoons to that of the three female figures in the foreground of the *Calton Hill* print in Mr. White's possession will not escape the critical eye.

As to the second and third objections, namely, that Turner is not known to have been in Edinburgh in November, 1824, or to have ever drawn upon the stone, I think, when Mr. White reads the evidence I now propose to give, he will withdraw his opposition, and that he will regret having penned his suggestion of forgery, and imputation of undue haste in drawing public attention to the matter.

Directly *THE CONNOISSEUR* notice of the lithographs appeared, a lengthy article was published in the Edinburgh newspaper, "The Scotsman," giving some valuable fresh evidence upon the subject. From this article I extract the following, as bearing upon the objections under consideration:—

"The files of 'The Scotsman' and 'Courant' of November, 1824, throw a little light on the subject, though they do not explain the signature. The personal paragraph had not developed in those days, and there is, therefore, no announcement that the distinguished Royal Academician had arrived in the city, or had put up at any of its existing taverns. In 'The Scotsman,' however, of the 24th November, 1824, this paragraph appears:—

"Views of the late fire.—Two interesting lithographic prints of the fires in the High Street and Parliament Square have been put into our hands, drawn on stone by Mr. W. Turner, of London, now in Edinburgh. We understand that Robertson & Ballantine propose publishing these views upon a larger scale, 24 in. by 18 in., and at a higher price, the profits on the sale of which go for the benefit of the poor sufferers by the late calamitous fire."

"The 'Courant' gives a notice of the lithographs, and dwells upon their accuracy of detail, but does not mention

"New Leaves in Turner's Life"

the name of the artist. However, in the 'Courant' of the 20th November, 1824, this advertisement appears:—

"The great fire at Edinburgh.—This day is published by Robertson & Ballantine a lithographic print of the great fire taken on the 16th inst. by W. Turner de Lond., and drawn on stone by that eminent artist. To be had of all the print sellers in Edinburgh, &c. Edinburgh, 19th November, 1824."

"Again, in 'The Scotsman' of 24th November, 1824, this advertisement is printed:—

"Great fires at Edinburgh.—On the 19th was published by Robertson & Ballantine, a lithographic print of the great fires in the High Street, taken on the spot on the 14th inst. by W. Turner de Lind, and drawn on stone by that eminent artist. And this day is published another lithographic print (of the same size) of the great fire in the Parliament Square, taken on the spot on the night of the 16th by the same artist. Price of each print, 1s. 6d.' An announcement is further made of the intention of the publishers to issue the views on a large scale by subscription, 24 by 18; price of each print, 7s. 6d. The advertisement is dated November 23rd, 1824.

"In the name 'W. Turner de Lind,' the 'Lind' is evidently a misprint for 'Lond.' Robertson & Ballantine were lithographers at 20, Greenside Place; but the firm is not now in existence. The two advertisements seem to dispose of the theory advanced by Mr. Bolt that a mistake had been made in putting on the lithographs the name 'W. Turner de Lond,' and the paragraph in 'The Scotsman' confirms the view that the artist was personally in Edinburgh. Was there another eminent 'W. Turner' other than 'J. M. W.'? No other, certainly, is mentioned in Bryan's very complete biographical dictionary of painters and engravers. The print with the view of the High Street was evidently the first issued, as it is dated the 18th November; the one with St. Giles—the more Turnerian of the two—a night view of the fire taken on the night of the 16th, would in this case be second to be published."

This additional evidence, in my opinion, proves conclusively that the artist referred to was the eminent J. M. W. Turner, R.A., of London; also that he was present in Edinburgh at the time, and that he actually drew the two signed lithographs on the stone from sketches taken on the spot. In his summary, Mr. White states that we have ample evidence that Turner was in the South of England at the time of the fire superintending the work of engravers, but he advances no proof whatever. The artist may have been much engaged in 1824 with such work, but may yet have found opportunity for a visit to Scotland, as we shall presently find he did two years before—in August, 1822. Mr. White also ridicules the suggestion that the visit may have been connected with the preparation of drawings for *Scott's Provincial Antiquities*. He mentions three views known to have been prepared long before, but overlooks the fact that the vignette on the title page of Volume I. is inscribed, "Drawn by J. M. W. Turner, R.A., 1825."

With regard to the peculiar form of signature, it is

clear from the unanimity with which the artist is spoken of in the contemporary newspapers as "W. Turner, of London," that he was well known locally by that designation. In adopting the signature, I can only surmise that he did so to comply with local usage. The signatures, I feel certain, were added to the lithographs by Turner himself. The characteristic lack of uniformity in the printing of them, and of the signatures on four other lithographs of the fire which have since come under my notice, the formation of the letters, and the irregular spacing and lining, justify me in this conclusion. It is important to note that all the signatures are by a different hand from that which printed the titles and printers' addresses. The employment of three languages in writing a sentence of five or six words is a thoroughly Turnerian eccentricity. There is nothing extraordinary in the omission of the letters "R.A." In several instances after 1801 Turner left them out when signing his works.

As to the two unsigned lithographs (*Con's Close* and *Old Assembly Close*), I must say that an instant recognition of Turner's handwriting in their inscriptions was the first thing to lead me to connect these prints with the great artist. A comparison of the lithographic work with Turner's pen drawings in the National Gallery confirmed my impression. The series of eight views (six engravings and these two lithographs), issued in brochure form, do not bear the name of any designer, but the six engravings are each signed "Etched by W. H. Lizars." If they were *all* by the hand of Lizars, why was his name omitted from the two lithographs? As a result of the enquiries of "The Scotsman," it has come to light that these eight prints are known to have been from sketches by a local barrister. Nevertheless, Turner may have worked up some of the drawings of the series, and I think this is likely to have been the case. It is improbable that an amateur could have produced so perfect a design as that of the *Remnant of the Great Gable*. The fine sweep of its lines, and the balance of the whole composition, are strongly reminiscent of Turner.

Mr. White states that Turner was never known to have exhibited any of his work under the name "W. Turner de Lond." Presumably, this is urged as an argument against the genuineness of the signatures on the lithographs. If the argument is good reasoning in their case, it must also hold good against all works bearing such an inscription, and yet Mr. White possesses two prints signed in this way which he considers authentic!

Again, speaking of the inscriptions on the two grey-washed drawings, Mr. White lays down the law that Turner was never precise in regard to dates, and that he "never inscribed his drawings in the manner we see here, as every investigator soon discovers, to his regret." As an example to the contrary of this assertion, I may mention Turner's drawing of *Mont Cenis* (signed "J. M. W. Turner"—No. "R.A."), exhibited last winter at Burlington House, which bears an inscription in the centre of the picture itself, giving not only the year (1820), but the precise day of the month (Jan. 15). With regard

to the technique of these two washed drawings, I merely state it as my opinion that the trees and wall on the left hand side of the *Loch Leven* view, and the rocky mountain in the other sketch, must have been drawn by Turner. However, these sketches are unimportant except to prove that Turner was in Scotland about the time of the fire. The point is not now worth pursuing, as proof of his presence is furnished by the contemporary newspaper notices quoted by "The Scotsman."

Having dealt with Mr. White's rejoinder, I must briefly refer, in conclusion, to the interesting and valuable correspondence which, resulting from the article in "The Scotsman," ensued in the columns of that paper. Evidence soon came to hand that, in addition to the CONNOISSEUR lithographs, seven others were in existence, all bearing the signature "W. Turner de Lond." They are as follows:—

1. "Great Conflagration, Edinburgh, as seen from the Calton Hill."
2. "Part of the Ruins of the Great Fire, Edinburgh, as seen from the door of the Police Office."
3. "Part of the Ruins of the Great Fire, from the High Street."
4. "Conflagration of the Tron Church, Edinburgh, 16th November, 1824."

I have seen copies of these lithographs, and feel certain that they are by J. M. W. Turner, R.A. Each bears the publishing mark of Robertson & Ballantine, and the signature "W. Turner de Lond." They are uniform in size (13½ in. by 9 in.). All apparently refer to the fire in November, 1824.

I have not seen the following three lithographs, but am able to give brief descriptions of them taken from a letter in the columns of "The Scotsman."

5. *Arrival of King George IV. at Holyrood in 1822*, 22½ in. by 15 in. Signed, "W. Turner de Lond. Pxt et sculpt." A dedication beneath the print signed "William Turner de Lond."

Assuming that this print was published in 1822, it furnishes proof that the signature "W. Turner de Lond" was being employed two years prior to 1824.

6. *Broughton Street, Edinburgh*, 12½ in. by 8¾ in. Signed "W. Turner de Lond. fecit."

7. *The Calton*, from Princes Street, showing the line of Waterloo Place, with Calton Hill in the background, 13¾ in. by 8¾ in. Signed "W. Turner de Lond. delt." Robertson & Ballantine's lithography.

The letter printed herewith (addressed to the Editor of "The Scotsman") is of interest in connection with No. 5 lithograph above described, as it serves to prove that Turner was in Edinburgh at the time of the King's visit to Holyrood.

"THE TURNER EDINBURGH LITHOGRAPHS."

"COLINTON, June 4th, 1906.

"SIR,—With reference to the article under the above heading, in your issue of to-day, may I be allowed to quote the following from a work by my late father, published in 1879, entitled *Perthshire in Bygone Days*? Although not solving the question of whether J. M. W. Turner was in Edinburgh in 1824, it tends to show that the eminent artist was perhaps oftener here than is on record in his biographies, or is generally supposed. In the prologue to section second of the work referred to (page 257), it is related that 'on the late afternoon of the 7th of August, 1822, an open carriage stood at the door of Oman's Hotel in Waterloo Place, Edinburgh; inside were two gentlemen, and on either side stood other three, besides a host of onlookers. The waiter somewhat garrulously asked a young man standing near him if he would like to know who they were.' He was answered, 'I know three of them very well, but would like much to know who the others are.' 'There are Sir Walter Scott, John Gibson Lockhart, Dr. Chalmers, Professor Wilson, David Wilkie, J. M. W. Turner, William Collins, and James Hogg.' It is to be noted that the date of the incident is exactly a week before the arrival of George IV. in Edinburgh, on which occasion Scott played so conspicuous a part, and which may account for the presence here at one time of so rich a galaxy of talent. I have no doubt but that the 'young man' of the incident was my father himself. He was then twenty years of age, and although the record of the incident was not written till fifty years after, I do not think he is likely to have been wrong in either the date or the persons of so remarkable a gathering. He was all his life much interested in all matters connected with literature and art, and was a profound admirer of the genius of J. M. W. Turner. Turner's extensive illustrations of Scott's works would almost of necessity cause frequent visits to Scotland for local colour. William Collins, R.A., also illustrated some of Scott's novels, notably 'The Pirate.'

"I am, etc.,

"JAMES DRUMMOND."

If further proof is needed of the artist's presence in Scotland in 1822, we have it in the Sketch book at the National Gallery, described by Ruskin as having been filled by Turner on a sea journey to and from Scotland on the occasion of the visit of King George IV. That Turner was interested in the movements of the King in the year immediately following that of his coronation (1820), is certain, from the fact of his having painted a picture representing the Royal Departure from Kingstown, Ireland, in 1821 (see Thornbury, 2nd Edn., p. 595).







LOWESTOFT JUG
WITH PATTERN IN RELIEF AND TYPICAL FLORAL DECORATION
FROM "LOWESTOFT CHINA"
(JARROLD & SONS, NORWICH)



Lowestoft China

By W. W. R. Spelman *

Reviewed by Arthur Hayden

HISTORY repeats itself, and ceramic history is no exception to the rule. In 1868, during excavations under a match factory at Bow, a number of fragments and portions of saggars were discovered, the find being on the site of an old kiln. As many of these pieces were in the biscuit state, and painted and not glazed, it proved that they were made at Bow, and were not fragments of other ware being copied, and their study was valuable in leading to the identification of not a little Bow china which till then had been wrongly attributed to other factories.

Similarly at Lowestoft in 1902 and 1903-4, a most important find was made under the Crown Brewery during some structural alterations, and by far the most important of these fragments are in the possession of Mr. W. W. R. Spelman, of Norwich, who, after patient research based on these data, has presented the most detailed account of Lowestoft ware that has appeared in print. This sumptuous volume is the result of scientific classification of the fragments, including portions of the clay itself actually in use when the factory suddenly ceased its labours, specimens of moulds, portions in the biscuit stage, fragments decorated but unglazed, and finally complete specimens.

The author challenges all detractors of Lowestoft to disprove his facts, and none has had the temerity to come forward and lay low the latest theories concerning Lowestoft. The truth is that the latest theories concerning the output of the factory are built upon hard incontrovertible facts supported by visible specimens—here a fragment and there a fellow mould

beyond which the utmost caviller cannot go. There have been too many theories concerning Lowestoft. The French modern fabricator has his, and he puts his ideas into concrete form at so much a crate wholesale. "Oriental" Lowestoft has had a rude shock, and there is no living authority who can assert that the Lowestoft factory merely decorated Oriental ware. Museum authorities have shyly changed their labels, and auction catalogues now differentiate between blue and white Worcester and the blue and white of Lowestoft, even when the latter happens to be marked with a crescent.

Mr. Spelman has the right to speak with authority, although he does so with much modesty. In addition to the fragments, his book is illustrated from his fine collection of Lowestoft china, many pieces of which have been secured from families whose forbears were in some way connected with the factory either as artists or as patrons.

In the illustrations we produce from this volume it will be seen how many of the specimens differ considerably from preconceived notions of what Lowestoft ware ought to be; but they are what Lowestoft ware is. After a study of this volume many a collector will have to dispose of his shelf of supposed hard-paste Lowestoft at a great reduction, and many another will have to remove his Worcester and his Bow labels surreptitiously and substitute Lowestoft for them.

The fine jug, of which an illustration appears, has a pattern in relief of typical Lowestoft design at its best. The wreath and sprays of flowers do not halt in their freedom of touch. There is gilding, too, (How many dilettante collectors know that Lowestoft was ever gilded?) on the spout, the handle, the base of the neck, and at the bottom. It is true that the

* "*Lowestoft China*," by W. W. R. Spelman. Illustrated with 26 whole-page coloured plates and 71 pages of photographic reproductions. £3 3s. net. Limited Edition of 500 copies. (Messrs. Jarrold & Sons, Norwich.)

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base exhibits the greenish-blue tinge peculiar to the glaze, and is lumpy and rough, but as a whole the specimen has a charm in its homely and essentially national feeling.

The blue and white punch bowls, with flying triangles of birds in flight, and quaint Chinese figures of mandarins grotesquely set in impossible perspective, have a magical spell for the collector. The scratched paste, easily worn, with the liquid glaze rubbed off, is characteristic of the ware. The unevenly potted rim and imperfect firing in specimens attempting to rival Worcester leave the latter easily the victor, but Lowestoft can be, and often is, mistaken for old Worcester—of this the connoisseur can tell many a story.

The three mugs illustrated denote the types of this class of ware. The first is decorated in colour inclined to puce in shade, and has a pink scale-pattern near the handle. The middle one has the "Long Eliza" figures in colour and the illustration shows the interior decoration of looped pattern. The third example is especially noticeable by reason of its fine flower painting, where the care exhibited in the grouping and in the fine details reveals the hand of no novice. As a rule, too, the rim around the base, as in this specimen, though common in other factories, is a rare pattern at Lowestoft.

Lowestoft teapots offer a fine field to the collector. The useful ware was no inconsiderable feature, though figures, as we shall see, were made exhibiting fairly

high artistic qualities. The first teapot in the group illustrated has the finer qualities of the ware. It is English, and reticent in its decoration and distinctly pleasing in its effect. The second with the ruined temple shows a more uncommon form of treatment, and the third is remarkable for the flower as a knob on the lid, and for the unusual combination in Lowestoft colouring of blue in conjunction with other colours.

The only debateable ground is the number, extent, and quality of the Lowestoft figures. We illustrate a fine figure of "Antony," to which there is a fellow figure of "Cleopatra" in Mr. Spelman's collection. Two biscuit arms were found among the fragments, which undoubtedly proves that figures were made at Lowestoft. But it is not given to everyone who has not handled hundreds of specimens of genuine Lowestoft china to determine a Lowestoft figure. Mr. Spelman claims to have found in the figures he illustrates all the characteristics of Lowestoft paste and glaze and decoration. It is a matter open to criticism, but let him who is armed with facts enter the lists.

In all, this volume emanating from an East Anglian press is worthy of its subject. Lovers of Lowestoft instinctively feel the peculiar English character of the ware. Its charm is no less lasting than the sweet green river-meadows, and crooning mill-sails, and flying clouds of Constable's Suffolk—and Mr. Spelman has faithfully and devotedly raised a monument to Lowestoft and to the memory of her potters.





LOWESTOFT TEAPOTS

I. TYPICAL DECORATION

II. UNUSUAL DECORATION

III. BLUE AND WHITE IN COMBINATION WITH COLOUR

FROM "LOWESTOFT CHINA"

(JARROLD & SONS, NORWICH)





A Great Cruikshank Collector

It has come to be a truism of the world in which we live that God made the country, that man made the town, and that the jerry-builder made the suburb. It is also true indirectly that the suburb made the jerry-builder. And in the world of the collector we find something of the same order of progression. Man was created a collecting animal. The first man, Adam, presided over a very complete botanical and zoological garden, and his descendant, Noah, was the keeper of a very creditable floating natural history museum. Their modern counterpart collects beetles, sea-weeds, and microbes, and the rarer they are the better he likes them. That is the collector as he was created. His concern is with Nature and with her products. Then man set about making things for himself, calling *himself* a creator. First he made flint and bone implements; later he made mezzotints and postage stamps. Then as the flint implements and the mezzotints and the postage stamps became rare he began to collect them. That is the collector as man made him. That is the

Part I. By G. S. Layard

antiquarian, the philatelist, the bibliophile, the man of taste. His concern is with the products of man's handiwork, with art and artifice, and their outputs. Finally, as the man who built houses to live in degenerated into the jerry-builder who built houses to sell, so the collector degenerated into the tradesman who manufactured rarities for the dilettante to collect. Thus arose the jerry-heaper, if we may coin a word, who wastes his substance on picture post-cards and reckons his manufactured rarities (save the mark) by the million. That is the latest expression of the collector, the ill-begotten offspring of the lust of acquisition out of the shammiest of sham æstheticism. With him, thank goodness, we have nothing to do. In comparison, the collector of Christmas cards—one of them is credited with 700 volumes, weighing between six and seven tons, and containing 163,000 varieties—is of pure blood.

Now I am not here concerned with the ethics of collecting, but rather with the consideration of facts which are the outcome of man's acquisitive instinct;



NAPOLÉON AND FOUR MEMBERS OF HIS SUITE AT ST. HELENA

A PROBABLY UNIQUE CRUIKSHANK PRINT



and I am just now led to the consideration of these matters by the recent death of one of the most remarkable collectors, and by the consequent dispersal of his magnificent and, in his own line, unparalleled collection.

For over fifty years Edwin Truman's name was one to conjure with in the world of Cruikshankians. For over fifty years his efforts to obtain a complete collection of the works of that most prolific artist were untiring and uninterrupted, until it came about that what he did not know about George Cruikshank was not worth knowing, and that what he did not possess was hardly worth possessing. I do not speak so much of the great George's original work as of his printed work, although of the former Mr. Truman had no inconsiderable store. Mainly I speak of his broadsides, his caricatures, his book illustrations, his work done for reproduction, signed and unsigned, recognised and unrecognised, of which in every conceivable state and in almost inconceivable numbers, this enthusiast made himself the possessor. Certainly there are other fine collections, but I have no hesitation in saying, after very careful examination, that this collection was to others as light to darkness, as dry monopole to aerated lemonade.

Let me take one example of this man's Napoleonic

operations. When Joseph Robins, the publisher of many of the earlier broadsides, died, Truman called on his widow with the object of purchasing the original coppers of the illustrations to *Grimm* and *The Points of Humour*. Mrs. Robins refused to sell piecemeal. The stock could be bought in the lump or not at all. "What do you want for the lot?" said Truman. Mrs. Robins named a sum. "Give me a sheet of paper," said the Man-who-was-not-to-be-Denied, and there and then he sat down, wrote out a draft for the amount, and became possessed of the whole of the dead man's store.

And this brings me to an aspect of the matter upon which the Cruikshank collector who has watched the sale of this monster collection will do well to ponder. Whilst, doubtless, its dispersal will create a general boom in Cruikshankiana (forgive the dreadful word), we cannot get away from the fact that there must also be a slump in the price of some hitherto rare pieces. Take, for example, No. 722 in Reid, entitled "A New Song. MRS. TOPPER'S DREAM; or Overboard She Vent, written expressly for the occasion by Scriblerus Horsleydowny, sung by Mr. Norman at the Royalty Theatre, Well Street, Wellclose Square," with a coloured etching of the bedchamber of Mr. and Mrs. Topper, the lady falling out of bed and upsetting

A Great Cruikshank Collector

the table, the gentleman starting out of his sleep, his bristling hair lifting his nightcap nearly off his forehead, whilst a terrified black cat adds to the confusion by the clatter he makes amongst the crockery. Here is a broadside of which comparatively few examples have hitherto been known, and which fetched a respectable price when a copy came into the market. And what did we find in the Truman collection? Why, a bundle of them, numbering several score, coloured, partly coloured, and plain, just as they lay in Robins's storeroom ready for retail distribution. So that whatever general boom there may be in Cruikshankiana we may at least look for a slump in Mrs. Topper. And this is not a solitary instance. Take *The New Union Club*, one of the finest of the broadsides, which has hitherto sold at anything up to £6 10s. a copy. Most collectors would have contented themselves with one copy. Mr. Truman was not satisfied until he was the happy possessor of six.

But it is not necessary to go into the secrets of this great collection. Indeed, it would take several issues of *THE CONNOISSEUR* to make an adequate exposure possible. One thing may be said, and that is that the executors in selling this unrivalled collection kept nothing secret, but most properly took the public unreservedly into their confidence. They determined from the outset to take no hand in rigging the market. Orders were given that nothing was to

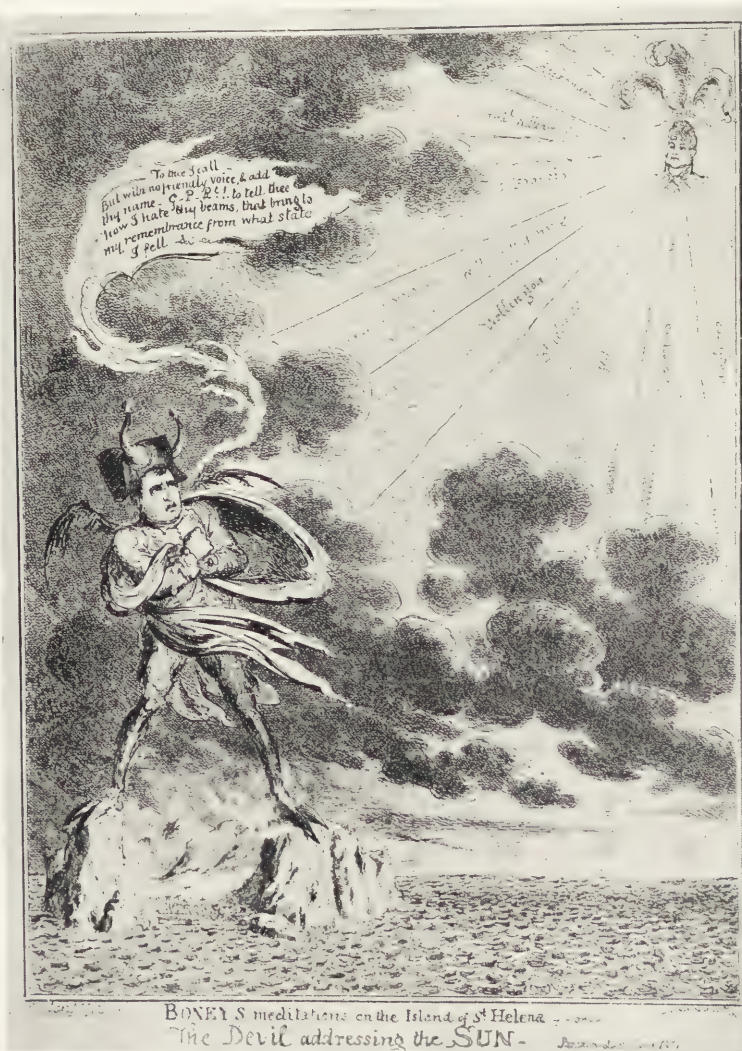
be kept back, but that it was to be sold lock, stock, and barrel.

It may be said that this was only common honesty, and that it goes without the saying, but let me add that dishonesty is not so uncommon but that it is well sometimes to make note of its opposite.

And what of the man who made this vast collection? Edwin Truman did not become a collector of books and prints by way of filling up an unoccupied existence. He was not a mere "waster" whose chief occupation was dilettantism. He was a hard worker from beginning to end of his long life of eighty-seven years, and he was of such eminence in his profession as to hold the appointment of dentist to the Royal Household for half a century. At the time of his death he was the oldest of the Royal servants. Further than this he was an inventor of no inconsiderable repute.

Take an example which at first sight seems far

enough removed from any connection with his professional pursuits, but which was in fact the outcome of experimental dentistry extending over ten years. From teeth to the Atlantic cable seems a long jump, but it is none the less a fact that it was in his laboratory at 23, Old Burlington Street, that one of the greatest difficulties of submarine telegraphy was overcome. In 1858 the first Atlantic cable was laid at enormous expense. It spoke at first, but soon became silent. The insulation was defective and the gigantic



A RARE CRUIKSHANK IMPRESSION

ONLY THREE OTHERS KNOWN

scheme was a failure. A joint committee of the Lords of the Committee of the Privy Council for Trade and the Atlantic Telegraphic Company was appointed to investigate the matter. They arrived at the conclusion that the proper material for the protective covering of the conductor was gutta-percha thoroughly purified; that there was no known way of thoroughly purifying gutta percha even in small quantities, and that at least 800,000 pounds of it were required for the cable. Here was a dead-lock which threatened an end altogether to the dream of telegraphic communication between England and America. This was the young dentist's opportunity. He had discovered after long and careful experiment that gutta-percha could be purified in any quantity by purely mechanical means and without injury to the material. The improved gutta-percha was submitted to the joint committee, tested and approved, and Edwin Truman received for his invention, which was worth £100,000 to the Gutta-Percha Company, a tenth of that sum in royalties! The result was the success of the next Atlantic cable and practically of all succeeding cables.

That was but one of Truman's triumphs, for he was truly a man of many inventions. But it, taken in connection with his devotion to his profession, is enough to show that collecting was with him, what it should be with every one, a hobby, not a business.

And yet, looking at his vast collection, his interminable notes upon it, evidence of the minutest examination of every one of its many thousand items, it is hard to conceive of it as the mere pastime of a busy man's leisure. Of course the explanation is that he was a man who never knew what it was to be idle. Scraps of time were no more to be wasted than scraps of gold fillings.

For example, living at Putney and working in

London for twenty-five years, he drove to and from his consulting rooms in the same old four-wheeler, with the same old coachman and what seemed to the casual observer to be the same old horse. And in this remarkable conveyance there was always awaiting him the same old well-thumbed copy of Reid's *Monumental Catalogue of George Cruikshank's Works*, ready for instant perusal so soon as his day's work was over. Of course there was his great interleaved copy awaiting him at home, but that was not enough for his insatiable appetite, and many a subtle joy was experienced, many a knotty point settled, on these daily journeyings in the congenial company of that fascinating compilation.*

And this mention of Reid's great work brings us to another example of Truman's Napoleonic operations. Monumental and laborious and creditable performance as it was at the time of its completion, this gigantic catalogue is in the light of later researches not only found to be terribly incomplete, but full of serious inaccuracies and misleading descriptions. Of these shortcomings it is needless to enter into particulars. It is enough to say that it failed to come up to the high

standard required by Mr. Truman, who, with his friend of many years, Mr. H. W. Bruton, another of the best known of Cruikshank collectors, had "the itch for accuracy." And something must be done. Most people would have contented themselves with correcting their own copies for their own use. Not so these two enthusiasts, who seem to have stuck at nothing in the pursuit of their fascinating hobby. They must needs buy the copyright and destroy all the copies which had not yet come into the market.

* Originally Truman had used a brougham of his own, but, having received assistance in a crowd from this cab-driver, he conceived a great attachment for him, put down his private carriage, and forthwith employed him. The cabman is now in receipt of an annuity under his will.



FROM THE RARE ETCHING OF KEAN IN THE TRUMAN COLLECTION

A Great Cruikshank Collector

Then they must set about the task of revising the catalogue and bringing it out afresh. And buy it up they did, with the result that a large paper copy in three volumes now fetches from £15 to £20. Subsequently, when Mr. Bruton sold his fine collection in 1897, the whole of the copyright passed into Mr. Truman's hands, but his life (long though it was) proved too short to complete the gigantic labour of revision, and it stands a half completed monument to his untiring industry. It is to be sincerely hoped that these voluminous notes, memoranda and descriptions have passed into the hands of some sympathetic enthusiast who will have the time, patience and talent for taking pains, which must be brought to bear on the satisfactory accomplishment of what will undoubtedly prove a colossal undertaking.

But to return to Truman, the collector. Like most others of his genus, it must be confessed he was close-fisted and extraordinarily secretive. Generous where collecting was not concerned, as his old cab-driver, for one, could tell, where a coveted rarity was in question he was a very Shylock. He would get it by hook or by crook, and he would give as little for it as he could. There was a maxim which he impressed upon Mr. Bruton in the early days of their friendship, and acted upon himself. "If you see a print in a portfolio that you want, don't be a fool and ask, 'How much the print?' Put a price upon the print in your mind and bid that price for the portfolio." "Buy the bundle" was his motto, and many a treasure thus came his way for which he had practically paid not a penny. Naturally the dealers did not find him a very good customer.

With Mr. Bruton he was as open as with anybody, but even with him it was "Thus far and no farther," and when questions trenched on reserves of valuable and exclusive knowledge he was ever ready

to pull up suddenly and quote with a twinkle in his eye—

"Right free off hand your story tell
Unto your bosom crony,
But still keep something to yoursel
You shouldn't tell to ony."

Some sixteen or eighteen years ago I was myself the victim of his secretiveness and powers of evasion. The late George Bentley sent for me and asked me to write for him the definitive *Life of George Cruikshank*. I was to have two years to do it in,

and no expense was to be spared in making the book worthy of his old schoolfellow. After due consideration I undertook the task, provided that Mr. Truman, whose acquaintance I had lately made, would help me with the thousand and one particulars of which he had made himself the sole repository. The old man, for he was an old man as long ago as that, expressed himself delighted with the prospect, and assured me of his willingness to help me in any way he could. And I believe he was sincere in his intentions, but when, having settled down to my task, it came to the point, and I plied him with

questions which seemed to me necessary to the work, the instinctive caution of the collector asserted itself, and he would start off at a tangent and talk of anything other than the matter in hand. After repeated attempts, and as repeated failures, I felt bound to abandon the task, and went to George Bentley and told him that, so long as Truman lived, the final "Life" could not be written. Bentley agreed with me, and Truman survived Bentley by ten years. Whether a definitive biography of the artist will ever now be written remains to be proved. One great opportunity for its satisfactory accomplishment has passed with the scattering of this great collection. For Truman, in addition to his several groups of voluminous collectanea, and



The Connoisseur

more than one interleaved and carefully annotated copy of Reid's catalogue, had scattered items of precious information broadcast on the backs of his vast collection of broadsides, on the fly-leaves of rare volumes, and in scrap-books containing all kinds of *disjecta membra*. Hundreds of these memoranda were the outcome of conversations with George Cruikshank himself, with whom he was on intimate terms, and who entered heartily into the spirit of his enthusiastic admirer's itch for accuracy. It was characteristic of the man that, having the opportunity, he was determined that nothing should be attributed to his hero without his hero's imprimatur. Let us cull one or two examples from the notes on the broadsides and caricatures, to which branch of George's output, if this article is to be kept within bounds, I must confine myself.

It is known that, from the very earliest days, he helped his father in many of his etched plates. It is also known that many plates were signed "Cruikshank" without any initials, and that plates were so signed by Cruikshank *père* and his two sons. And for any one, in these early productions, to discover of his own wisdom where Isaac began and George stepped in, or where George stopped and Robert took the etching needle in hand, is an obvious impossibility. Later, of course, each of the younger men, especially in less ephemeral work, developed a recognisable style of his own, but in these early days all the work is instinct with the father's influence. Thus it came about that after Robert's death in 1856—the father had died many years before—George was the only person who could give authentic information, and it was to him that Truman submitted work about which there was any doubt. Take for example, *Facing the Enemy*, No. 8 in Reid's Catalogue, under the date 1803. This the late Keeper of the Prints has labelled "An early work of the younger Cruikshank

from a sketch by his father," whilst on a copy which was in Mr. Bruton's collection I have seen in George's own handwriting the signed statement that it was etched by his father after a "very rough sketch by Woodward." Of course I am aware that George's memory may have played him false in a few instances, and that circumstantial evidence is sometimes stronger than direct. Indeed, I am at one with Mr. F. W. Pailthorpe, whose knowledge of George's style is unequalled, in thinking that *The Mail Coach Guard*, which George believed to be altogether by his father, was partly by himself. But this is only one exception amongst many hundreds concerning which George's word must be taken as gospel. Some people, no doubt, have questioned George's veracity, and have suggested that in the days of his respectability he was too ready to repudiate early plates, which, to say the least of them, were lacking in decency. But this position cannot be maintained, for he has admitted the authorship of plates which were ten times more gross than any to which he has appended a disclaimer. Indeed, what would have been the use of any such repudiation whilst one copy of such a book as *The Annals of Gallantry*, with every plate signed by him in full, was in existence? No doubt the old man looked back with some remorse on his youthful extravagances and indiscretions, but he was not fool enough nor wicked enough to lie about them. Indeed, I remember seeing in the Bruton collection a copy of the unsigned etching entitled, *Accidents in High Life, or Royal Hobbys broke Down*, a caricature of the coarsest description of the Prince Regent and the Marchioness of Hertford, about which the old man need have said nothing, but on which he had varied his usually laconic record of "Not by me, G. CK.," or "By my brother Robert," to "Sorry to say this is by me, G.C." (To be continued.)



A TEA-DEALER'S CARD

ONLY TWO IMPRESSIONS KNOWN





LOWESTOFT MUGS

- I. TYPICAL SPRAY DECORATION
 - II. WITH NOTICEABLE "LONG ELIZA" FIGURES
 - III. FINELY PAINTED FLOWERS AND EXCEPTIONAL RIM AT BASE
- FROM "LOWESTOFT CHINA"
(JARROLD & SONS, NORWICH)

Moorish Remains in Spain

By Albert F. Calvert

Reviewed by Mrs. Arthur Bell

(London and New York: John Lane. £2 2s. net)

It is a remarkable fact that, long years before the beginning of the golden age of architecture in Western and Northern Europe, the Moors of Spain should have built such masterpieces as the Alhambra of Granada, the Mosque of Cordova, and the Alcazar of Seville, yet it is even more strange that after the achievement of such extraordinary triumphs there should have been no gradual decadence, but a sudden cessation of true art production. A comparison between early and late Moorish work in Spain will prove that the skill of the architects and craftsmen

showed no signs of diminution, when the paralysing influences of Western civilization were brought to bear upon them, and that their æsthetic and intellectual decline was as complete as their political ruin. For this reason an added interest attaches to the priceless relics the Moors left behind them after their second expulsion from the land they had twice subdued; and in the study of these relics no surer guide could be followed than Mr. Albert Calvert, in his two scholarly and richly illustrated volumes, the first, published some time ago, dealing with the Alhambra,



CORDOVA, ANCIENT ARAB TOWER, NOW THE CHURCH OF ST. NICHOLAS DE LA VILLA

the second, now under notice, with other Moorish remains in the Peninsula.

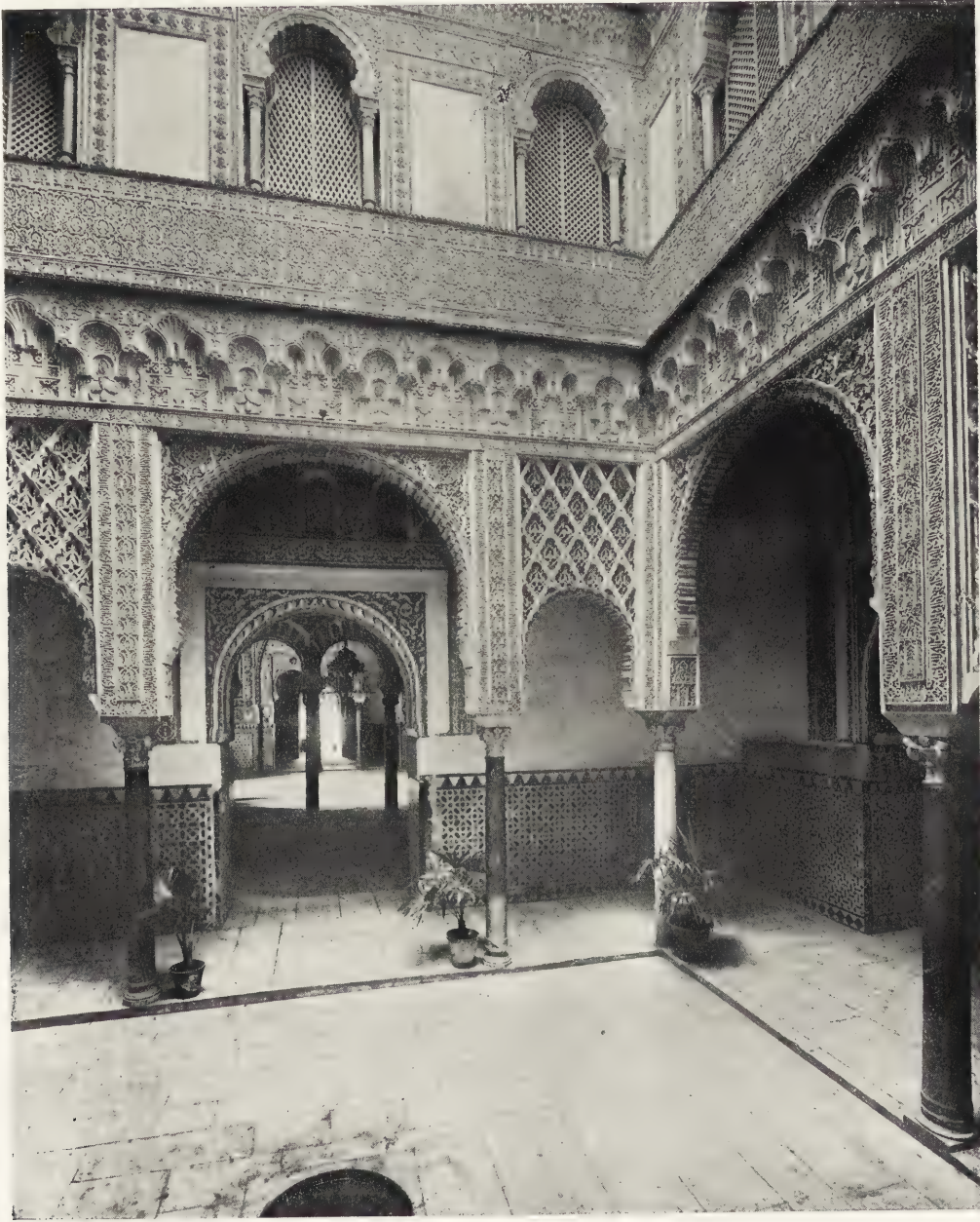
"Before the Alhambra was conceived in the mind of Mohammed I. of Granada," he says, "Toledo had been adorned and lost; Cordova, which for centuries had commanded the admiration of Europe, had paled and waned beside the increasing splendour of Seville; and the gem of Andalusia itself had been wrested from the Moor by the victorious Ferdinand III." And he adds the suggestive sentence, in which he shows a complete grip of the very essence of his new subject: "The Arabian sense of beauty sealed itself upon Cordova and made the city its own; it blended with the joyous spirit of Seville; it fixed its impress upon the frowning forehead of Toledo." In these three typical cities Mr. Calvert declares that the hand of the Moor touched nothing that it did not beautify, and this claim he fully makes good with the remarkable series of illustrations with which he supplements his eloquent text. The impressive but somewhat gaudy coloured plates of details of architecture and ornamentation number no less than eighty-four, and there are several hundreds of reproductions of black and white drawings of photographs of complete buildings and portions of buildings, which serve to give some idea of the bewildering maze of exquisite design, the infinite wealth of beautiful form, and the extraordinary fertility of imagination characteristic of the work of Moorish masters. The series from the Mosque of Cordova, that was converted into a Roman Catholic Cathedral in 1236, prove the wonderful skill with which the transformation was effected, the original character of the magnificent building having been religiously respected; but the numerous renderings of portions of the interior of the Alcazar of Seville are even more fascinating, so well do they interpret the effects of perspective that are one of the chief charms of that truly representative example of Moorish architecture at its best.

Although he himself deprecates the value of the essays accompanying the illustrations of his book, declaring his purpose to have been rather to present a picture than to chronicle the romances of Spanish-Moresco art, Mr. Calvert has given a very complete and deeply interesting account of the evolution of that art, which he has skilfully combined with a condensed history of the people who produced it. He dwells on the significant fact that in spite of the skill with which they practised the science of pacification, they were unable to conquer their own racial instincts, which found vent in jealous blood feuds and ceaseless internal conflicts; and in relating the story of each of the three towns he has chosen as his theme, he brings out very forcibly the manner in which the characters

of the rulers were reflected in the buildings erected under their auspices. This is very specially noticeable in the Mosque of Cordova, the design of which was constantly modified in accordance with the taste of successive sultans. Amongst them was the famous Abd-er-Rahman I., who, it is related, noted in his diary the days he had spent in happiness, unclouded by any cause of sorrow. They numbered during his reign of over fifty years but fourteen, and it is permissible to hope that some at least of these few were spent in watching the growth of the mosque he had so longed to see completed before his death, although he had from the first a presentiment that his wish would not be gratified. All had, however, been arranged for the inauguration by the Sultan himself of the cult of Islam in the arcades that formed the naves; the beautiful sanctuary, a copy of the Holy House at Mecca, was nearly finished; and though much still remained to be done in the rest of the great building, deficiencies were skilfully disguised with costly Oriental hangings, when the terrible news spread through the city that the beloved ruler had passed away. The task of completing the mosque was left to his son and successor, Hisham, who lived just long enough to fulfil it. Later additions, such as the Alms' Chamber, where food was distributed to the poor, the beautiful door of which, now blocked up, can still be seen in the wall of the mosque, did not materially alter the general appearance of the future Cathedral, which remains a witness to future generations of the departed glory of Cordova.

No less interesting and complete is the account given by Mr. Calvert of the Alcazar of Seville, which he points out has not retained the Mahomedan character to anything like the same extent as the Cathedral Mosque of Cordova. "Transformed," he says, "into a lordly mansion of more modern epochs, one no longer sees there the voluptuous saloons of the harem, nor the silent spaces reserved for prayer, nor the baths, nor the fountains, nor the strong ramparts supporting the galleries, which, by circular paths, communicated with the rich sleeping apartments situated in the square towers." "It is not," he adds, "that Arab art is in a different form here to that seen in other parts of Spain, but while the Moors always built palaces in close proximity to fortified places, they here combined the two, sacrificing the exterior decoration to the works of fortification and defence." Neither so grand as the Alhambra nor so beautiful as the Mosque of Cordova, the Alcazar of Seville is yet in a certain restricted sense of even greater historical value than either of them, for it is an epitome of the work of many generations of architects

Moorish Remains in Spain

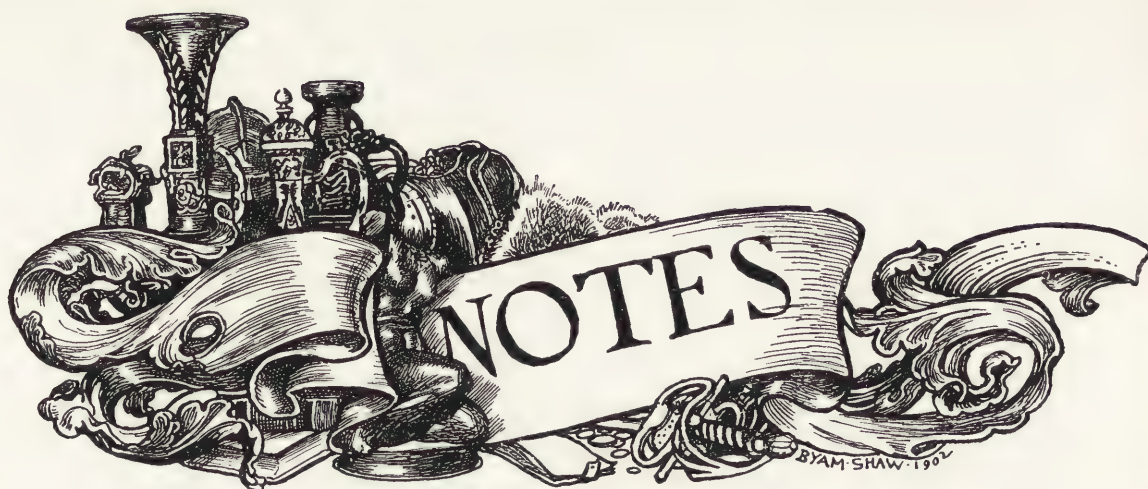


SEVILLE, ALCAZAR, COURT OF THE DOLLS

and craftsmen inspired by different ideals, and in it still lingers something of the spirit of an art that was almost a religion, and the deep impress of the Moor will never be entirely obliterated from the courts and saloons of this palace of dreams.

"Grim, forbidding, conservative, unchanging Toledo that grew out of the heart of the ages" inspires this most appreciative student with a very different sentiment than do Cordova or Seville, and he manages to convey to his readers something of the repellent fascination it exercised on him. He admits that the traces of Moorish art are nearly all defaced or

mutilated, with the exception of the wonderful Church of Christo de la Luz—that is still a perfect mosque. The fine Puerta del Sol, and a few isolated relics scattered about the city, such as the Casa del Mesa, are all that is left of the palace of Estevan de Illan, yet he endorses Maurice Berrès's wonderful definition of Toledo that "it is less a town, a noisy affair yielding to the commodities of life, than a significant spot for the soul . . . secret and inflexible in the harsh, overheated land of Spain, it appears like an image of exaltation in solitude, a cry in the desert."



THROUGH the generosity of Mr. Charles, of 27, Brook Street, the British Museum has been enriched by an exceptionally fine piece of stone carving, which is equally important from an archaeological and from an artistic point of view. It is a Roman urn or ash chest of beautiful proportions, and admirably ornamented with relief carving of festoons of fruit, rams' heads, and rosettes, dating, as indicated by the inscription, from about the end of the first century of the Christian era.

The inscription, translated, reads: "To the sacred manes, Flavia Tyche, aged twenty years. Alexander dedicates to a most fruitful and well-beloved wife." The inscription of this urn is recorded in the *Corpus Inscriptionum Latinorum*, but the miniature sarcophagus itself, which was once in the Villa Negroni in Rome, had long been lost sight of till it was "re-discovered" in 1903 in the Capel Cure collection at Badger Hall, near Wolverhampton, by an English archaeologist who makes a special study of private collections.

Colour-Plate
By Henry Alken

WE reproduce as a colour-plate in this number another of the interesting series of unpublished original drawings by Henry Alken, a notice of whose work will be found in the August number.



ANTIQUÉ ROMAN MARBLE URN

(BRITISH MUSEUM)

IN the present number we add another to our list of colour-plates after George Morland. Engraved by Philip Dawe, it is a subject especially suitable to Morland's brush. Dawe flourished about the year 1780. Amongst his best work must be recorded his plates after pictures by his master, Henry Morland, and those after Gainsborough and Romney. His two sons, Henry and George, were also mezzotint engravers of some repute, the plates by the latter being of considerable rarity.

IN these days of competition and high prices the collector of prints, unless he be possessed of unlimited means, is compelled to specialise. It has been my privilege in *THE CONNOISSEUR* to draw attention to the peculiar charm of gathering prints to illustrate the history

of some particular sport or pastime. Since I wrote of *The Pictorial History of Golf*, many fresh prints, bearing upon the game, have come to my notice, but few more interesting than that herewith reproduced. It is from a little volume by Jan Luiken, published at Amsterdam in 1719, with the title *Des Menschen Begin, Midden end Einde . . . in vyftig Konstige Figuren met godlyke spreuken*

in stichtelyke verzen. The volume follows the lines of the books of Emblems, so popular at this period and earlier, and is full of pious aphorisms and moral meditations, suggested by all the episodes in man's career from the cradle to the tomb. A large part of it is occupied with children's games, among which figures "De Kolf," as the subject of one of the prettiest illustrations in the volume. The descriptive verses, which are of a somewhat doggerel nature, convey one of the morals or "godlyke spreken" aforesaid. A rough translation is as follows:—

"Life is a game, the finest game of all,
If you play straight, and never miss the ball.

The children laugh to see the ball
Fly far and sure before its fall.
So wisdom ought to guide our soul,
That loud though earthly pleasures call,
It may fly calm amid them all,
And win at last to Heaven's goal."

The two players have quite a modern air, and the clubs they use are essentially those of to-day. The player who addresses his ball holds his driver with quite an orthodox grip; one can imagine him a canny player, never driving far, but always straight and sure. What, however, is of particular interest is the fact—I do not recall finding it in



AN EARLY GOLF PRINT

sides, viz., on the front a lion rampant crowned on the first and fourth of the shield, an orb and cross in the centre, and at the top a lion sejant also crowned, and the letters H. NDW. The side shields are surmounted by the date 1575, and bear a similar lion rampant crowned in the second and third, and an eagle displayed and crowned in the fourth of the shield. They are the property of John Carlyon-Hughes.

In the Church of S. Stephen, S. Albans, stands a lectern never intended for the place it occupies, and which passed through some perilous adventures before it arrived at its present destination. It was



SIEGBURG PUNCH BOWL AND CANETTE

any other early print—that the ball is deliberately placed upon a tee.
—MARTIN HARDIE.

A Punch Bowl and Canette

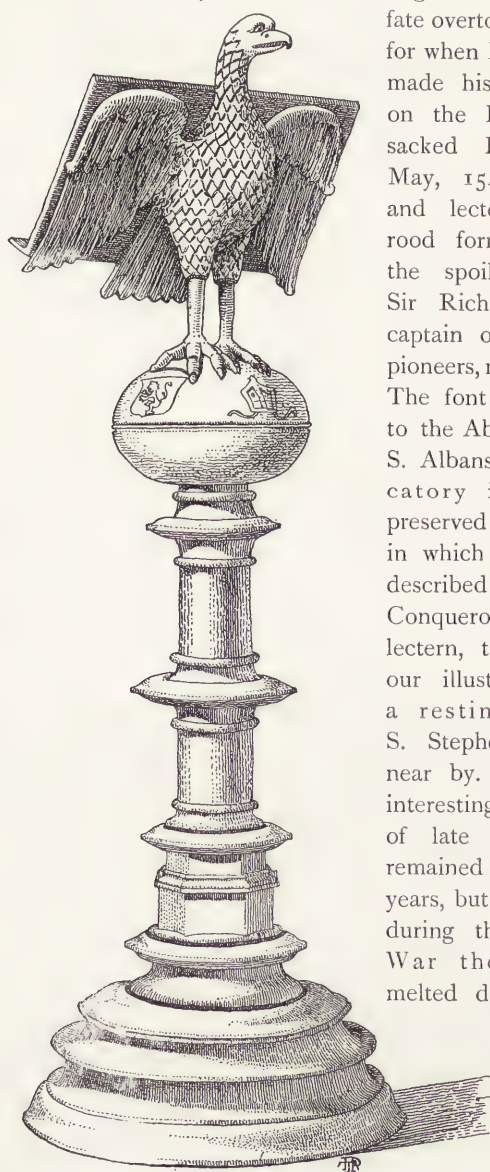
THE PUNCH BOWL and filler or Canette here reproduced are of old Siegburg stoneware, and are both very perfect specimens. The bowl is 9 in. in height and 13 in. diameter, and is richly ornamented with four grotesque and two female heads, festoons of cupids and flowers, etc. The Canette is 7 in. high, and has shields or coats of arms on the front and two

A Relic of Holyrood

made for the Chapel of the Abbey of Holyrood at Edinburgh, and was presented thereto by one of its last abbots, and round the knop runs the inscription, "Georgius

Crichtoun Episcopus Dunkeldensis." This George Crichtoun had been the Abbot of Holyrood from 1515 to 1522, when he was promoted to the bishopric of Dunkeld, and in presenting to the abbey church this memorial of his connection with it he was only following the example of his immediate predecessor in the abbacy, Robert Bellenden, who was abbot from 1483 to 1515, and who had already presented to the church, among other valuable gifts, a great brass font. Metal fonts were so rare in Britain as to be almost unknown, and this one was no doubt procured from Germany, or from the Low Countries, where such fonts were common throughout the mediæval period; and it may be fairly assumed that the lectern was supplied from the same source. But whether they had the same origin or not, the same

fate overtook them both, for when Lord Hertford made his famous raid on the Lowlands and sacked Edinburgh in May, 1544, the font and lectern of Holyrood formed part of the spoil with which Sir Richard Lea, the captain of the English pioneers, returned home. The font he presented to the Abbey-church of S. Albans, with a dedicatory inscription, preserved by Camden, in which the donor is described as "Lea the Conqueror," and the lectern, the subject of our illustration, found a resting-place in S. Stephen's Church near by. Here these interesting specimens of late mediæval art remained for a hundred years, but at some time during the first Civil War the font was melted down to serve other uses, while the lectern was only saved from a similar fate



HOLYROOD RELIC

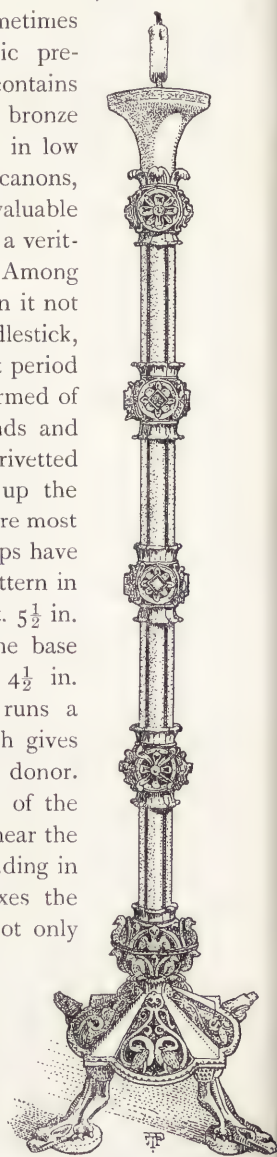
by being buried under the church floor by the altar steps. Here it remained, forgotten and undisturbed, for another two centuries, when, in a restoration of the church, it was re-discovered and set up again once more. Since then, and since our drawing was made, new lion-shaped feet have been added to the base to replace the old feet worn out, no doubt, with so much travelling. Although it may lack the glamour of direct association with Mary Stuart, who was but a baby in arms when it was carried off by the English, yet this lectern is interesting from its close connection with her favourite palace of Holyrood.

ON the south side of the Cathedral of Bamberg in Franconia, stands the Chapel of S. Andrew, or of the

The Pascal Candlestick of Bamberg

Holy Nail as it is sometimes called from a relic preserved in it, which contains a large number of bronze slabs bearing effigies or armorials in low relief, the monuments of departed canons, together with a vast number of valuable church accessories; and it forms a veritable museum of ecclesiastical art. Among the various objects to be found in it not the least interesting is a Pascal Candlestick, which is a fine example of the best period of German bronze work. It is formed of a number of small pieces, the bands and collars being all separate, which are rivetted on to a square iron bar passing up the centre. The whole of the details are most beautifully chiselled, whilst the knops have their flat faces inlaid with a fine pattern in *champlèvé* enamel. It stands 5 ft. 5½ in. in height, and measures across the base 12½ in., and across the knops 4½ in. Round the rim of the scone runs a much contracted inscription, which gives the name of Dean Herman as the donor. This was the name of the Dean of the Collegiate Church of S. Michael, near the Cathedral, at the date of its rebuilding in 1121, and therefore accurately fixes the date of the candlestick, which is not only of undoubted German work, but comes, perhaps, from one of the ateliers in which Scandinavian influences still lingered.

THE interesting painting of this monarch illustrated is in the possession of Mr. George Griffiths, and was photogravured for his



BAMBERG PASCAL CANDLESTICK

Notes

History of Tong and Boscobel, though that

A Portrait of King Charles I.

reproduction sadly lacks the vigour of

the painting. The picture is an original by Mytens the Elder, Court painter, who arrived in England in 1618, when Charles was eighteen. He became king in 1625, and was beheaded in 1649.

The picture is a half-length looking to the right, within an oval, wearing the Garter ribbon, vandyke collar, black hair, smooth until opposite the eyes, where

it springs out into bunchy locks covering the ears. The portrait belonged to Squire Mytton, the sportsman, of Halston, Salop, and was sold there in 1831 (Lot 779). Mr. Rutley describes it "as an original picture certainly." The late Mr. R. N. James, author of *Painters and their Works*, searched the British Museum print room and only found two prints having the faintest resemblance to it, and wrote, "It really seems therefore that your picture is a 'dark horse.'" In referring to Mytens, Mr. James remarked that his portraits were thought by his contemporaries to be excellent likenesses, and that he was one of the best painters of his time. Mytens left England



PORTRAIT OF CHARLES I.

soon after the arrival of Vandyke. The Earl of Holland's portrait by him fetched 1,000 gns., and our readers will remember that Lord Galway's portrait of the King and Queen Henrietta, by Mytens, said to be worth 30,000 guineas, was damaged by the fire at Serlby Hall. Mr. Griffiths's picture was exhibited some years ago at Shrewsbury.

THE origin of the leather tyg illustrated is,

A Quaint Leather Tyg

so far as the owner is concerned, wrapped in mystery.

When purchasing it he was informed by the vendor that it had been brought to England between 1850 and 1860 by a small farmer who came over at harvest time from the North of Ireland. The harp and shamrock depicted in one of the pewter shields lends colour to this story of Irish origin, and the cross keys and the French motto "Au Bon Pere" on the other two shields tends to the belief that the vessel had at one time an ecclesiastical use.

THE carved and gilded mirror frame is a good specimen of the Chippendale style, and dates probably from the middle of the eighteenth century. The



QUAINT LEATHER TYG

disposition of the panels is quaint and unique, and the decoration ornate, the workmanship being very good.

**A Unique
Chippendale
Mirror**

The curves are elegant, and the carving crisp and well conceived. Each panel is filled with bevelled Vauxhall plates, but the bevels do not follow the outline of the curves of the openings, but are all cut on the square. Extreme width 5 ft. 8 in., and the extreme height 5 ft. 1½ in. The glass is in the possession of Mr. Henry M. Jackaman, J.P., of Ipswich, in whose family it has been for very many years.

THE main interest in the Hepplewhite chair illustrated lies in the alternative design of the two legs.

**A Rare
Hepplewhite
Chair**

The cabriole leg on the left has the base of the chair curved to harmonise with it, whereas with the straight fluted leg the base of the seat is straight with a slightly carved moulding. The specimen was evidently constructed as a show or specimen chair.

THE September issue of our supplement, AUCTION SALE PRICES, contains, in addition to the usual records of all the important art sales held in Great Britain and on the Continent since May, several illustrations of rare art objects and a



HEPPLEWHITE CHAIR



CHIPPENDALE MIRROR

colour plate after Rowlandson's well-known picture of Christie's sale room. The extended lists of engravings are continued, practically every engraving of any importance having been included. There is also presented with the number, gratis, a 24 page Index to Volume VII. A specimen copy of AUCTION SALE PRICES will be sent post free on application.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—With reference to the plate, "Master Henry Hoare," by Wilkin, after Beechey, in the September Number of your magazine, I should be glad to know whether any of the readers of THE CONNOISSEUR could give me any information regarding Master Hoare, as I cannot find any record of him in the usual biographical reference books.

Yours, etc., ENQUIRER.

NOTE.—The Editor would be glad if any of our readers could assist the above correspondent.

Notes

THIS most recent volume of the Historical MSS. is of unusual interest to students of the history of the arts and crafts. In addition to frequent notes on pictures, it furnishes us with the interesting fact that Sir Godfrey Kneller's fee for a portrait was, in 1694, twenty guineas. But the chief value of the book is to be found in the unusually complete and detailed inventory of the furniture and contents of an English mansion in 1644, which occupies no less than 16 pages of close printing. The name of the

Report on the MSS. of the Earl of Verulam, preserved at Gorbambury. Historical MSS. Commission (London: Wyman & Sons, Ltd. 1s. 4d.)

house has not been identified, but the title of the document is as follows: "1644, June 28. A true inventory of all the goods and chattels of the Right Honourable Mary Countess-Dowager Rivers, deceased, made and appraised by John Lakyn, Alexander Bradshaw, — Grosse, and Jeremy Preeme." The deceased lady's goods are set forth and valued with extraordinary minuteness. The period was one of great interest in the history of British art—a time of transition, when foreign influences might be supposed to be making themselves felt. And, apart from the general importance, from this point of view, of the inventory, a careful examination discloses more than one point of considerable significance. Thus in "the Entrie going into the Great Chamber" was "a walnutt tree cupbord to lay writings in, and the frame on which it stands"—valued at 10s. This is a very early example of walnut furniture, and, of course, one which is quite authentic. As a general rule the wood of the furniture, etc., is not named, oak being probably taken for granted; but we have, in "the Inner Little Chamber next the Best," "a great cipresse chest," and elsewhere "a wicker litter," and "a screene of deale bords." One of the entries in the "Great Chamber" indicates the kind of chairs used: "A chayer of red cloth of gold, one of greene stripes with red, a back chayer, and ii low stooles of orange tawney and white, a back chayer of needleworke," the whole being set down at £7 2s. 6d. In the "New Gallery" were a number of "high" and "little" stools, including two with "sattin imbroderes" and two with "needleworke." The walls were draped with "old tapistrye hangings" and "imagerye work all old and worne," and "curtens of greene saye." On the floors were Turkey carpets, and an important item in the furniture of the best room was "ii leaden cisternes to sett the beere in."

The domestic utensils were almost all of pewter, and the items are shown in great detail, many of the marks being given. Considerable significance attaches, however, to some few entries indicative of the extent to which pottery and glass were used at the time. The following items claim attention. In the "Inner Little Chamber" was "a bleu gally pot"; in the "Wett Larder," "fower sowcing pans for fish, divers other pans of red earth"; in the "Sellar," two great stone jugs and a little one; in the "Stillhouses," "three greene dishes for strawberyes"; in the pantry, "fower white potts . . . a white stone salt"; and in the "Closett," "white pans of earth, 8; white earth

saucers, 17; wooden dishes, earthen basons, 2; fruit pans of earth, 5; white nooked saucers, 6; earth basens with feete, 2; earth butter dishes, 2; a little bason and ewer," the whole being valued at 10s. In "Mary Tending's Chamber" were "a cup with three feet, gilt, a porrenger, and 8 oveies (*sic*) of china earth, eleven glasses with feet, and xii plates of glasse, some broken, two glasse bottles and 2 little jugs"—forming one of the very earliest records of the kind in this kingdom. The extracts might be continued and commented on almost to any length; but perhaps enough has been quoted to prove the quite exceptional value of the inventory. One could wish it had been printed on better paper.—E. F. STRANGE.

THE recent decision to form at the British Museum a collection of antique casts, with the Perry Collection now

An Antique Cast Collection for the British Museum

at the Victoria and Albert Museum as its nucleus, will be welcomed by the student of classical art in London. The latter has hitherto laboured under a disadvantage which is not shared by his colleagues in the majority of University cities, for, unlike these, our own capital has never possessed a complete historical series of casts from the monuments of Greek and Roman sculpture.

About 25 years ago a movement was started to found in London a collection of this nature. This was largely engineered by Mr. Walter Copland Perry. The British Museum was suggested as the obvious home for the casts, but lack of space forbade, and the South Kensington Museum became finally the resting-place for the collection, which by 1885 was practically completed, and has since, with sparing additions, formed one of the attractions of the Museum.

The Perry Collection, however, though comprising copies of all the well-known masterpieces (to the number of some 250), was nevertheless, not even at the time of its inception, sufficiently comprehensive for the purposes of the archaeologist, interesting and useful as it might be to the merely superficial student of art history. At that date the Berlin Collection—to mention but one instance—numbered over 2,000 pieces, and since that time every year has seen some fresh addition to our knowledge in this branch, as the result either of excavation or of the bringing to light of unpublished material. Now each such addition demands illustration preferably, and if possible by a fresh cast or series of casts, while it is well-known that many a brilliant and convincing theory has resulted from expert research aided by casts from originals of hitherto unsuspected importance.

Thus the elemental principle in the formation of the ideal cast collection involves the acquisition of all accurate casts obtainable, but it is a principle obviously impossible for a Museum like that at South Kensington, whose scope is strictly non-archæological.

The transference of the Perry Collection, with a view to its amplification in its new home, is therefore a step in the right direction, although doubtless many years must elapse before the new series in any way rivals those of Berlin or Stuttgart.—A. J. KOOP.

The Connoisseur

THE fifty fine facsimile reproductions in this delightful volume of typical drawings by one of the greatest painters of the nineteenth century, include, with many well-known favourites, such as the sketch for the world-famous *Angelus* (rendered in colour), the *Knitting Lesson*, the *New Born Calf*, *Going to Work*, and the *Young Mother Nursing her Baby*, several others not before brought within reach of the general public, with the aid of which the whole æsthetic development of their author can be traced, from the time when he was but feeling after his true mission, to that when he had fully realised it, and his art and life had become one. In the accompanying Essay, M. Bénédite, whose position as Conservator of the Luxembourg Museum has given him special facilities for comparing the work of Millet with that of his contemporaries, proves himself to be thoroughly in touch with his subject. He has worked up all the oft-told details of a life full of startling contrasts into a very charming narrative, in which he calls up many a vivid picture of the great interpreter of French peasant life and those with whom his lot was cast. Into this narrative, moreover, he has woven much original criticism, but it is scarcely likely that all he says will be fully accepted by his fellow-experts. It is true that Millet was a pioneer in a new direction, the first to express in art the yearnings of the class to which he belonged; but it is no longer the fact as M. Bénédite claims that he stands altogether apart, without analogy in the present or precedent in the past, for the Frenchman, Eugène Carrière, and the Italian, Segantini, treated themes similar to his with equal eloquence, and it is with them that Millet *le rustique*, as the painter of the *Gleaners* and other kindred subjects is called by his fellow-countrymen, will no doubt be ranked by the future art historian.

It is with regret that book collectors will learn that the famous library formed by that most assiduous collector Lord Amherst, which has for

The Amherst Library so long been the most treasured possession at Didlington Hall, is on the market for sale by private treaty.

This collection, which represents the history of printing and bookbinding from the earliest times down to the end of the sixteenth century, is of such unique importance that, once dispersed, no such collection can again be formed, the only existing copies of so many of the books being now in public libraries and private collections, from which there is little likelihood of their ever leaving. For over fifty years Lord Amherst has been gathering this superb collection together, acquiring many of the most prized volumes at the dispersals of the Syston Park, William Beckford, and Lord Ashburnham libraries. Though, as a matter of fact, only the gems from this collection are to be sold, the volumes left will be of comparatively small importance from a bibliographical point of view. First in importance ranks the remarkable collection of books printed by Caxton, the seventeen

items including no less than eleven quite perfect copies, of which we give a list, together with those printed by Caxton's successor, Wynkyn de Worde:—

Lefevre, *Recuyell of the Histories of Troye*, 1474 (?); Cessolis, *Game of Chesse*, 1475 (?); Christine de Pisan, *Morale Proverbes*, 1478; Boccius, *De Consolatione Philosophiae*, 1478-9 (?); *Mirroure of the World*, 1481; Tulle of Olde Age, 1481; *Godfrey of Boloyne*, 1481; Higden, *Polycronicon*, 1482; Voraigue, *Golden Legend*, first edition, 1484; Voraigue, *Golden Legend*, second edition, 1487 (?); Christan de Pisan, *Fayites of Armes*, 1489; Virgil, *Eneydos*, 1490; *Four Sermons*, second edition, 1491; *Chastysing of Goddes Chyldern*, 1491; *Treatyse of Love*, 1493; Voraigue, *Golden Legend*, third edition, 1493.

As a whole it would not be extravagant to value them at £25,000, though in these days of keen competition a higher figure might almost be named. First on the list is Lefevre's *Histories of Troye*, of which no other perfect copy is known. In 1885 Mr. Quaricth gave £1,820 for a copy, and many years before at the Roxburghe sale the Duke of Devonshire acquired a copy for £1,060. There is little doubt, therefore, that the Amherst copy, judging from present-day values, is worth a sum approaching £5,000. Another rare item is Cessolis' *Game of Chesse*, the first book printed with a dated imprint; while Christan de Pisan's *Fayites of Armes* is no doubt worth several times the sum obtained for the Roxburghe example—£336. *The Mirroure of the World*, too, is a great rarity, and is especially notable owing to the fact that it is the first book printed in England with woodcuts. The collection also includes *Godfrey of Boloyne*, of which only four perfect copies are known; a first edition of Voraigue's *Golden Legend*; and a copy of the *Chastysing of Goddes Chyldern*, the Earl of Aylesford's copy of which realised £305 nearly twenty years ago.

In addition to the Caxtons, this remarkable library includes many other rare, early-printed books by Wynkyn de Worde, Pynson, Julian Notary, and others, some of the earlier presses being represented by whole series of books, while the earlier printers of Germany, Holland, and Italy are also represented.

Lord Amherst's library has also obtained considerable fame owing to its marvellous collection of books relating to the Reformation of the English Church and the large collection of books on gardening; and the fine series of English, French, and Italian illuminated manuscripts is notable for its completeness.

Experts value the collection at something like £150,000, so that it ranks high in the list of valuable libraries, being only surpassed by the Spencer, Ashburnham, and Huth collections.

Books Received

- Gemälde Alter Meister*, by Wilhelm Bode and Max J. Friedlander, 5 marks. (Rich. Bong, Berlin.)
La Villa, il Museo e la Galleria Borghese, by Art. Jahn Rusconi, Frs. 6.50. (Bergamo-Istituto Italiano D'Arti Grafiche.)
The "Home" Scholastic Guide, 1s. (Kemp & Co.)
Cornish Notes and Queries, by Peter Penn, 5s. (Elliot Stock.)
Notes respecting the Eighteenth Century Token Coinage of Middlesex, by Arthur W. Waters, 10s. 6d. (Simmons & Waters, Leamington.)
Historical Portraits of English Personages, 1714-1837. (Clarendon Press, Oxford.)
The Abbey Church House (Helling House), by J. F. Meehan, 6d. (B. & J. F. Meehan, Bath.)





LOWESTOFT FIGURE OF "ANTONY"
FROM "LOWESTOFT CHINA"
(JARROLD & SONS, NORWICH)

Forthcoming Books

THE print-collector has always been an interesting entity since the days of Evelyn and Pepys, but he has ever been one of a small and select company. He has shared and exchanged his special knowledge with his brother collectors or doled it out perhaps to a few casually interested

The Old Engravers of England. By M. C. Salaman

laymen, and when he has needed books that should flatter his hobby or extend his knowledge, these have been prepared for him usually in so exclusive and costly a form as to prohibit purchase by the general seeker after information. But the recent fashionable renaissance of the eighteenth century, and the startling stories from the saleroom of fabulous prices paid for fine and rare proofs, have begun to extend the interest in old engravings beyond the limited circles of the connoisseurs and collectors. Now the eighteenth century mezzotint has come to be regarded as a necessary object of decorative fashion, and even imitation Chippendale must have old colour-prints to "go with it." Apart from the caprices of taste and fashion, however, there is an intrinsic charm in the old-time engravings, as they hang with decorative purpose on the walls of to-day, which cannot fail to stir the fancy and lead to thoughts of their contemporary import, bringing us as it were into intimacy with the past. It is therefore in the hope of stimulating, from this point of view, a more general interest in old prints and the artists who produced them, that Mr. Salaman has designed a volume entitled *The Old Engravers of England*, which Messrs. Cassell are shortly issuing. Commencing with copper-plate engraving in England, he follows with the romantic story of mezzotint, then continues with line engraving, concluding with the history of stipple-engraving and the popularity of the colour-print. With nearly fifty full-page illustrations and a complete bibliography, the book should be in the hand of every collector.

UNDER the title of "The Medici Series," Messrs. Chatto and Windus have in preparation an important series of coloured reproductions of the great masters. The publishers claim that the photographic process used for these

The Medici Series

plates gives very much better results than the chromo lithographs which have hitherto been considered the finest coloured work, or than the coloured photo-gravures which have recently been issued in such numbers. The initial plates to be published are after originals never yet to the knowledge of the publishers reproduced in colours. They include works by Luini, Lionardo, Botticelli, Piero della Francesca.

A PUBLICATION of considerable importance is announced for early publication by Messrs. Cowell, Ipswich, entitled *Suffolk Portraits*, by the Rev. E. Farrer. A detailed list of such portraits as remain in our country houses was long ago the idea of the late Director of the National Portrait Gallery, Sir George Scharf, and the present volume is an attempt on the part of the compiler to supply such for the county of Suffolk. There will be over 100 illustrations from photographs of pictures in the various collections, and every picture described has been seen and placed under minute examination by the compiler, by which means several hitherto unknown portraits have been identified, and the names of several of the artists discovered.

HUNDREDS of volumes have been written on porcelain, a subject that appeals at once to the historian, the artist, the potter, and the collector. During the past fifteen years, however, much new information has been given to us, especially from the historical side,

Porcelain. By William Burton

but, unfortunately, much of this knowledge is contained in works that are not readily accessible to the student whose means are limited. Mr. Burton has therefore tried to give in a work of moderate compass, and at a moderate price, a clear and intelligible sketch of this fascinating subject, and he trusts his own experience as a potter may have enabled him to give a clearer account of some aspects of the subject than have hitherto been presented in England.

Illustrated with fifty plates the volume will be shortly issued by Messrs. Cassell & Co.

THE Life, Letters, and Work of Frederick Leighton already announced in our columns will be issued almost immediately by Mr. George Allen. The volume will be illustrated with 140 reproductions of pictures by the artist, including seventeen in colour and sixteen in photogravure. The same firm are also publishing a work entitled *Sir Thomas Lawrence's Letter Bag*, edited by G. Somes Layard, with the unpublished recollections of the artist by Elizabeth Croft; and *Olives, the Reminiscences of a President*, by Sir Wyke Bayliss.

AMONG the other autumn publications announced by Messrs. Cassell must be noted *Sacred Art*, the Bible story in pictures by eminent modern painters, edited by A. G. Temple; and a new edition of *Don Quixote* with over one hundred full page and other illustrations of Gustave Doré,

Sacred Art

The Year's Book Sales

DURING the season 1905-6 some fifty high-class sales of books were held in London or by London firms of auctioneers. The average was thus well maintained, and, indeed, it may be said that a bird's-eye view of the situation would disclose but little alteration in the condition of things prevailing during the prior season, which we summarised last year in the October Number of THE CONNOISSEUR. The hoped-for revival in prices has not taken place; collectors still continue to pay large sums for rarities, it is true, but they do not seem to care very much for books which can be bought at any time, or which they think they will be able to procure when, if ever, they are wanted. Energy has been centred chiefly in the acquisition of curiosities, utility being a secondary virtue. The reason for this is easily explained. Really useful books can always be procured because they are continually being reprinted, and from the collector's point of view—unless, indeed, he happen to be also a student—there would certainly be very little interest in a library of volumes to be got by anybody almost for the asking. The chief object of the collector, *quâ* collector, is to accumulate rarities, and to leave the bookish rank and file to look after itself. As a rule private libraries do not now assume the proportions they once did. The tendency is to seek for a few books of the best possible quality; books, in fact, which only a very few can hope ever to possess themselves of. Then again, public libraries have been taking stock of late, so to speak, all over the United Kingdom and America, and the rivalry existing among them is almost entirely confined to the rarities of which we have spoken. The smaller libraries have as yet no hand in this game, being practically compelled to confine themselves to comparatively new books, and to those solid treatises which are absolutely necessary in order to form a representative collection at the least possible expense. But the largest libraries have grown ambitious and press the private collector hard, and he in turn presses them, so that the continual rise in the prices of books of the most expensive class is readily accounted for. We have it on the authority of an American bookseller who was recently in this country that the whole of the United States has been mapped out and searched from end to end in the quest for

Americana—those books and pamphlets which relate to the American continent and have a respectable degree of antiquity in their favour. If one is by any chance discovered it is hurried to the auction room, despite all attempts to forestall it, and a battle royal is soon in progress. Precisely the same state of things is observable in this country, and precisely the same result ensues. Given a really valuable book and there is never any difficulty in disposing of it. It may truly be said to sell itself, and we suppose it is the same with all articles which come within the scope of the collector's regard. On the other hand, ordinary examples can be allowed to wait with every confidence; they are at the mercy of any collector to whom a few pounds one way or the other is a matter of indifference. This is, no doubt, at the bottom of the decline observable in the case of almost all books of an ordinary character, and especially of those copies which, though perhaps good, are yet not in the very pink of condition. The collector has become extremely exacting of late. If he can afford to do so he will confine his attention to very rare and valuable books, but should those be beyond his reach he endeavours to secure the very best copies possible of volumes which are not often met with in immaculate condition, thus creating a species of artificial rarity very disconcerting to his brother of still more limited means. The days have gone, and for ever, when a book was a book and one copy as good as another. All sorts of distinctions are now catalogued with precision, and the slightest variation elevated to the dignity of a separate species.

We stated this time last year that *Shakespeariana* were the most desired of all books, and gave a list of seventeen distinct works of that character which had realised £100 and upwards during the season. Curiously enough our list for the season which has just closed also amounts to seventeen works coming within the same limit. The prices realised were not, however, so great in the aggregate, as will be seen by comparing the two tables. The following list gives details of all the sales of Shakespeare's works (£100 and upwards) which took place between October 10th, 1905, and the end of July in this present year:—

WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE.	PRICE.
Much Adoe about Nothing, morocco extra, washed, 4to	"V.S.," for Wise & Apsley...	1600	Dec. 6th, 1905 ...	£1,570
Midsommer Nights Dreame, modern mor., repaired, 4to	James Roberts	1600	Dec. 6th, 1905 ...	480
Merchant of Venice, 4to, unbound	James Roberts	1600	Hussey	460
King Lear, 4to, unbound	Nathaniel Butler	1608	Hussey	395
Merry Wives of Windsor, 4to, unbound	Arthur Johnson	1619	Hussey	295
Midsommer Nights Dreame, 4to, unbound, defective...	James Roberts	1600	Hussey	280
First Folio, Port. and verses missing, old calf ...	Jaggard & Blount	1623	June 30th	245
Othello, 4th edition, 4to, mor. uncut	William Leake	1655	Irving	200
Pericles, 4to, unbound	Thomas Pavier	1619	Hussey	161
Fourth Folio, 14 $\frac{1}{2}$ x 9 $\frac{1}{2}$ ins., orig. cf.	Herringman and Others ...	1685	Dec. 6th, 1905 ...	150
King Henry V., 4to, unbound	Thomas Pavier	1608	Hussey	150
A Yorkshire Tragedy, 4to, unbound	Thomas Pavier	1619	Hussey	125
Fourth Folio, 14 $\frac{1}{2}$ x 9 $\frac{3}{8}$ ins., contemp. cf.	Herringman and Others ...	1685	Dec. 6th, 1905 ..	119
Contention between Lancaster and York, 4to, unbound	Thomas Pavier	(1619)	Hussey	110
Sir John Oldcastle, 4to, unbound, slightly defective ...	Thomas Pavier	1600	Hussey	110
Titus Andronicus, 2nd edition, 4to, title missing ...	E. White	1611	March 27th, 1906	106
Plays (Johnson and Steevens), printed on vellum, 10 vols. in 20, hf. mor.	T. Bensley	1803-4	Holland	106

In the Sale Room

But for the nine works belonging to Mr. E. W. Hussey this list would have made but a poor show, and it is worthy of mention in this connection that years have elapsed since so many of the quartos belonging to the same owner have been sold by auction at the same time. These nine pamphlets seem to have been bound together and only separated for purposes of sale. At any rate as they lay in the glass case provided for their protection at Sotheby's they gave the onlooker that impression. A man may consider himself fortunate nowadays if he possess but one early Shakespearean quarto, or even one of the quartos formerly attributed to Shakespeare, of which two appear in the list.

The only way of obtaining a clear insight into the rise and fall in the value of books, and the position any given kind of book may occupy for the time being, is by the troublesome process of analysis, and we cannot help thinking that if more attention were paid by book-buyers to comparative details, however exacting they might be to prepare, much expense would be saved. It is, for instance, quite an ordinary occurrence for books of any given class to rise rapidly in the market in pursuance of a widespread demand, popularly called a "craze." When this has developed sufficiently, and prices are forced up in consequence, there is a rush to buy, and still higher prices follow as a matter of course. It is not for a moment suggested that the value of a book is solely dependent upon its price on the market, as Mr. Ruskin might have said had he spoken of the commercial aspect of book-collecting; neither is it asserted that collectors of the better class care much, or even at all, for the money value of the volumes they possess; but it is not, for all that, very pleasant to see one's judgement completely set at nought and to realise when too late that a shelf full of books has quite unnecessarily cost its weight in gold, never again to be obtained in our time. It is not advisable to follow a "craze" too far, but, having unfortunately done so, the next best thing is to know when to stop, and this knowledge can only be obtained by analysing the whole position by an appeal to facts, and not to sentiment.

There was, for instance, a great run upon "art books"

two or three seasons ago, and works of that character were bought up with avidity at prices much too high. Where are the vast majority of them now? They are being sold *de die in diem* during each season by those who bought them, and who might greatly to their advantage have adopted that course before. Their value is falling all along the line, and, exceptions apart, is likely to fall still further when the next season opens, as it will do in October—during the course of this present month, to be exact. As with art books, so also with books belonging to many other classes, as, for instance, topography, natural history, and archæology, though, as usual, works of a special character realise special prices. The works most in demand at the present time are Shakespeariana, Americana, and old editions of the English classical writers, in which are included plays and poems of the Elizabethan and Jacobean periods, English works of the sixteenth century, and ancient treatises relating to almost every specific subject that could be named. Works treating of general subjects or which handle a special subject in a general or discursive manner have never been favourites, though they may, of course, be of supreme importance as examples of typography. Comparatively modern books ranking as literature pure and simple are just those which rise and fall in the market with such exasperating irregularity. The rule, so far as they are concerned, is to look to the author and be guided by the reputation he has achieved; then to look to the particular book and make sure that it belongs to the original edition, that it is in its original covers, and clean and perfect. Its value then becomes a matter of calculation, and an analysis of previous prices will generally show whether that value is normal or has been unduly inflated owing to the existence of a "craze." The following list of books which have realised £100 and over during the season will be found useful, as it illustrates many phases of the question better than any explanation can possibly do. In every instance the high price will be found to be justified by some good reason which can be applied with equal facility to other instances, which, though not so conspicuous, yet come within one or more of the rules applicable to the particular case.

AUTHOR.	WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE.	PRICE.
Forster (Jno.) ...	Life of Dickens, extra illustrated and extended to 8 vols. fol., morocco	—	—	Irving ...	£380
—	Biblia Sacra., Ben Jonson's copy, 4to, old mor.	Moretus ...	1599	March 27th, 1906	320
Knox (John) ...	Book of Common Order, in Gaelic, imperfect, 12mo, mor.	Leprevik ...	1567	June 30th ...	305
—	Common Prayer Book; the copy formerly belonging to Charles I., mor. extra, 8vo	R. Barker ...	1636	Earl of Cork and Orrery	285
Ingelend (Thos.) ...	The Desobedient Child, 4to, unbound ...	Thos. Colwell ...	(1565)	June 30th ...	233
—	Enterlude of Youth, 4to, unbound ...	John Waley ...	(1560?)	June 30th ...	230
Garrick (David) ...	Life of, A Memorial, in 5 vols., folio, hf. mor.	—	n. d.	Irving ...	220
—	Interlude of Welth and Helth, 4to, unbound	—	(15—)	June 30th ...	195
—	Bulletins de la Convention Nationale, Sept., 1792, to Jan., 1795, complete set	National Convention ...	1792-95	May 26th ...	190
Still (Jno.) ...	Gammer Gurton's Needle, 4to, unbound ...	Thos. Colwell ...	1575	June 30th ...	180
Wapull (Geo.) ...	Tyde Taryeth no Man, 4to, unbound ...	Hugh Jackson ...	1576	June 30th ...	176
—	Sporting Magazine, 156 vols., hf. cf., and Gilbey's Index	—	1792-1870	Dec. 6th, 1905 ...	170

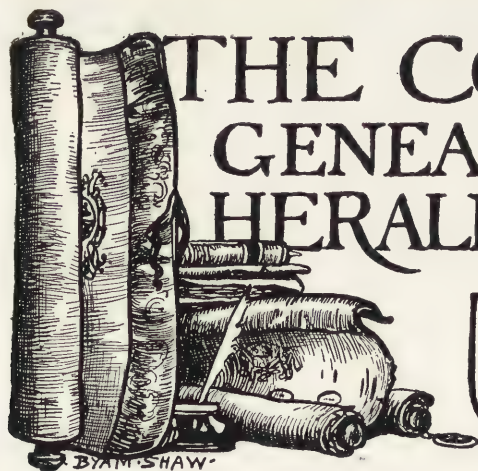
The Connoisseur

AUTHOR.	WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE.	PRICE. £
Preston (Thos.) ...	Life of Cambises, 4to, unbound ...	Edward Alde ...	(1570)	June 30th ...	169
Shelley (P. B.) ...	Nice Wanton, 4to, unbound ...	John Alde ...	(1560)	June 30th ...	169
Haden (F. S.) ...	Queen Mab, orig. bds., very fine copy, 8vo	Shelley ...	1813	Slater ...	168
Haden (F. S.) ...	Etudes à l'eau Forte ...	Paris ...	1866	May 26th ...	165
Haden (F. S.) ...	Etudes à l'eau Forte ...	Paris ...	1866	June 28th ...	165
—	The Triall of Treasure, 4to, unbound, leaf defective	Thos. Purfoote ...	1567	June 30th ...	160
—	New Custome, 4to, unbound, title damaged	William How ...	(1573 ?)	June 30th ...	155
Fitz-Geffry (Chas.) ...	Sir Francis Drake, his Honourable Life's Commendation, and other Tracts, in 1 vol., 12mo, calf	Joseph Barnes ...	1596	July 5th ...	151
—	Impacyente Poverté, 4to, unbound but cut	John Kynge ...	(1560)	June 30th ...	150
—	Jacob and Esau, an Interlude, 4to, unbound	H. Bynneman ...	1568	June 30th ...	148
Gould (J.) ...	Birds of Australia, 8 vols., and 2 vols. of Text, fol., morocco	Gould ...	1848	Cooper ...	141
Nash (Thos.)...	Summer's Last Will and Testament, 7 ins. x 5½ ins., clean, unbound	S. Stafford ...	1600	July 24th ...	141
—	Lusty Juventus, 4to, unbound ...	John Awdley ...	(1560 ?)	June 30th ...	140
Shelley (P. B.) ...	Proposal for Putting Reform to the Vote, 16 pp., unbound	C. & J. Ollier ...	1817	July 24th ...	132
Dallaway & Cartwright	History of Sussex, extra illustrated and enlarged to 4 vols., fol., mor. ex.	Bensley ...	1815-30	Burrell ...	131
Kean (Edmund) ...	Life of, A Memorial, in 5 vols., fol., hf. mor.	—	1885	Irving ...	130
Smith (Capt. J.) ...	Historie of Virginia, old cf., folio	For M. Sparkes ...	1624	Sir Joseph Hawley	127
—	Story of King Daryus, 4to, unbound ...	Hugh Jackson ...	1577	June 30th ...	122
Lamb (C.) ...	Tale of Rosamund Gray, orig. bds., uncut	Birmingham ...	1798	July 24th ...	122
Dickens (C.) ...	Pickwick Papers, original 20 parts, 8vo...	Chapman & Hall	1837	Holland ...	118
—	Hore B. Virginis Marie (Salisbury Ritual), defective	Regnault ...	1526	May 26th ...	115
Nash (Thos.)...	Nashes Lenten Stuffe, 7 ins. x 5½ ins., unbound, clean	For N. L. & C. B.	1599	July 24th ...	111
Blake (W.) ...	Poetical Sketches, orig. blue boards, 8vo, Presentation copy	Privately Printed	1783	June 30th ...	109
—	The Humourist, 4 vols., 8vo, orig. red bds.	Robins ...	1819-20	Truman ...	107
Scott (Sir W.) ...	Tales of My Landlord, 1st series, 4 vols., 8vo, orig. bds.	Blackwood ...	1816	March 29th, 1906	106
Beaumont & Fletcher	Comedies and Tragedies, russ. extra, folio	Sir H. Robinson	1647	Dec. 6th, 1905 ...	103
Bale (Jno.) ...	Enterlude of Johan the Evangelist, 4to, unbound	John Waley ...	n. d.	June 30th ...	102
Bunyan (Jno.) ...	The Pilgrim's Progress, 4th ed., old calf, slightly defective, with the Portrait, 8vo	N. Ponder ...	1680	March 27th, 1906	101
Columna (F.) ...	Hypnerotomachia, fol., mor., by Bedford	Aldus Manutius	1499	June 27th ...	101
R. B. ...	Apus and Virginia, 4to, unbound, one leaf defective	William How ...	1575	June 30th ...	101
Thackeray (W. M.) ...	King Glumpus, 8vo, no wrappers and apparently wanted half title	Privately Printed	1837	August 1st ...	101
De Foe (D.) ...	Robinson Crusoe and "Farther Adventures," 2 vols., 8vo, cf.	W. Taylor ...	1719	March 27th, 1906	100
Shelley (P. B.) ...	Queen Mab, orig. bds., repaired ...	Shelley ...	1813	May 26th ...	100

The most important sale of the season was, in one respect, that of the Cruikshank Library belonging to the late Mr. Edwin Truman. Such a collection cannot possibly be made again, for it may be said to have had the authority of the artist himself, who had initialed many of the illustrations supposed at the time to be of doubtful authenticity. Mr. Bruton's collection, sold at Sotheby's in June, 1897, was neither so extensive nor so valuable, and that was the finest hitherto sold in this country, or, indeed, anywhere else, until Mr. Truman's

life-long labours came to an end. The prices realised throughout the season for his books and for thousands of others will be found accurately chronicled in *Auction Sale Prices*. It may be stated that the season's sales show that some £96,000 was realised for 37,000 lots of books as described in the auctioneers' catalogues. This works out at £2 11s. 3d. per lot, as against £2 17s. 2d. last season, £2 12s. 10d. in 1903-4, and £3 2s. 10d. in 1902-3. It will be seen from this that the result of last season's sales might have been more satisfactory.





THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

682 (Ventnor).—Mary, Lady Vere, under whose charge Parliament placed the younger children of Charles I., was the wife of Sir Horace Vere, who was created Lord Vere of Tilbury, and the widow of John Hoby, whom she had married in 1607, and by whom she had two sons. She was the youngest daughter of Sir John Tracy, of Dodington, Co. Gloucester, and appears to have been of great age at the time of her death in 1671. Her second husband's brother, Sir Francis Vere, married Elizabeth, second daughter of John Dent, a citizen of London, by Alice, his wife, daughter of Christopher Grant. This Lady Vere married, secondly, Sir Julius Caesar, Chancellor of the Exchequer, and on his death married, for the third time, Patrick Murray, a son of John, Earl of Tullibardine.

687 (Harrogate).—The lady referred to, in the diaries and letters of the period mentioned, as "Old Southampton" was Mary, eldest daughter of Anthony Browne, first Viscount Montague, by his first wife, Jane, daughter of Robert Ratcliffe, Earl of Sussex. She married successively Henry Wriothesley, Earl of Southampton, Sir Thomas Heneage, and Sir William Hervey.

693 (Oban).—The arms—*Sable, three standing dishes argent; crest, an owl with a rat in his talons proper*—are the armorial bearings of the very ancient family of Standish, of Standish, Co. Lancaster. At the close of the fourteenth century Henry de Standish, of Standish, was High Sheriff of Lancashire, and his direct descendant, Sir Alexander Standish, of Standish, was knighted for his services in Scotland at the battle of Hutton-Field in 1482. The male line of the family, however, became extinct upon the death without issue, in 1807, of Edward Townley Standish, when the estates passed, by the family settlements, to his nephew (his sister's eldest son), Thomas Strickland, of Sizergh, Co. Westmorland, who assumed, by royal licence, the surname and arms of Standish.

698 (Louth).—William Congreve, the dramatist and poet, was born in the year 1672, and came of a family of great antiquity in Co. Stafford. He was not a native of Ireland, as has often been asserted, though at an early age he was taken there by his father, who had a military command in that country. The family of Congreve claims to have been settled in Staffordshire before the Conquest. Richard Congreve, of Congreve and Stretton, who was one of the thirteen gentlemen on whom Charles II. intended to have conferred the order of the Royal Oak, married Ann, daughter of Sir Thomas FitzHerbert, of Norbury, son of Sir Anthony FitzHerbert, the eminent judge, and, by her, had two sons. John, the elder, succeeded to the estates of Congreve and Stretton, and William, a colonel in the army, was father of the dramatist. Congreve received his early education at a school in Kilkenny, and was afterwards sent to the Dublin University. In 1688 he returned to England, and for a short period studied law in the Middle Temple. He died at his house in Surrey Street, Strand, January 19th, 1728-9, and was buried in Westminster Abbey.

705 (Woking).—The British National flag probably acquired its name of "Union Jack" from James I. (*Jacques*), who, in 1606, introduced the first national flag for both England and Scotland as a single kingdom. It was not, however, until 1707 that this device was officially declared to be the ensign armorial of the United Kingdom of Great Britain, and in 1801 the union with Ireland necessitated the incorporation of the banner of St. Patrick with its blazonry.

709 (Paris).—The ancient Virginian family of Page descended from Colonel John Page, who was born in the parish of Bedfont, Middlesex, in 1627, and who emigrated to New England about 1650. A reliable genealogical history of this family was compiled by Dr. Richard Channing Moore Page, of New York.

711 (Dublin).—Mary Annesley, whose husband, Richard Annesley, of New Ross, was murdered by the rebels at the Rower, Co. Kilkenny, in 1798, was the youngest daughter of Sir John Tottenham, first Baronet, of Tottenham Green, Co. Wexford, by the Hon. Elizabeth Loftus, daughter of the first Viscount Loftus and sister and co-heir of Henry, third Earl of Ely. Mrs. Annesley was a granddaughter of Chas. Tottenham, M.P., so well known as "Tottenham in his Boots."

ANSWERS TO CORRESPONDENTS

N.B.—All enquiries must be accompanied by enquiry coupon, to be found in advertisement pages.

Autographs.—Letters to Rev. Sydney Smith. —7,592 (York).—These are worth only a few shillings.

Books.—The Turner Gallery. —7,956 (Sheffield).—If the large paper edition, is worth about £4. If the small paper edition, about half this sum.

Doctor Birch, 1849, by Mr. and Mrs. Titmarsh. —7,809 (Portobello).—This work is by Thackeray, and in the condition described is not worth more than £1. Your other books have no special value.

The Comic History of England.—7,995 (Taunton).—Your history by Gilbert A'Beckett would realise about £2 in the sale room.

Dryden's Fables.—8,189 (Stafford).—From your description you evidently possess the 1797 edition, which is worth about £1 10s. od.

Smollett's History, 1758.—7,847 (Southwark).—Your single volume of this edition is valueless.

Shakespeare's Works, 1752.—8,040 (Carlisle).—Your odd volume of this edition has no value.

Owen's Essay Towards a Natural History of Serpents, 1742.—8,109 (Diss).—Is only worth a few shillings.

Roman History.—7,387 (Chepstow).—You do not give the author or date of your book, but, judging from your description, it has no special value.

Bible Dictionary, 1732.—8,180 (Kirkby Lonsdale).—This book is of comparatively small value.

The Tale of a Tub, 1711.—8,007 (Leeds).—Is not worth more than 5s.

The Sicilian Tyrant, 1676.—7,952 (Harrogate).—Would realise about 10s.

Anson's Voyage to the South Seas, 1744.—7,989 (Regent's Park).—Is worth from 10s. to 15s.

Book of Engravings by Pinelli, 1809.—7,988 (Larbert).—Would not fetch more than 10s.

Camden's Britannia, 1637.—7,782 (Newmarket).—Is worth under £1.

Whistler's Ten O'Clock.—7,938 (Paris).—Is worth a few shillings, and your bookplate is valueless.

Francis Drake Bookplate.—7,877 (Wells).—Send this for inspection; it may be valuable.

Temple's History of the Rebellion, 1713.—8,131 (Dublin).—Is worth 5s.

List of Books.—8,060 (Worcester).—Of the books in your list the chief are *Leonora*, by Burgher, 1796, which, if a nice copy, is worth £2; and *Addison's Works*, 1761, about the same. The other books are of no special value.

Coins and Tokens.—Silver Coin, Pius IX., 1867. —8,035.—Of no special value.

Silver Patterns.—7,110 (Amphill).—The little silver pieces you describe are not card counters, but coin patterns. They are worth about 5s. apiece.

£2-piece, 1887.—7,609 (Kilburn).—These command about £2 2s. when in fine state. Edward VII. £2-pieces will doubtless be issued according to demand.

Charles II. Farthing.—8,110 (Clapham Common).—Your coin, dated 1673, is a farthing of Charles II.'s reign. It is worth about 1s. 6d.

Glasgow Halfpenny Token.—8,111 (Heavitree).—This token is very common, and is worth only a few pence. We are unable to value your medal, as your description is too vague.

Silver Coin, Carolus.—7,905 (Ballingarry).—Your coin is one of the Holy Roman Empire. As you do not give the date, however, we cannot value it.

Engravings.—"Vulcanus and Ceres," "Cupids and Psyche." —8,118 (Bury St. Edmunds).—In good condition, worth £3 or £4 the pair.

Landseer.—8,242 (Shrewsbury).—As far as we can gather from your sketch, your print is not one in demand.

St. Cecilia, after J. Russell, by W. Bond.—8,284 (Chelsea).—The value of your print is about 30s.

Children of Charles I., after Van Dyck, by W. Cooper.—7,690 (East Dulwich).—You should obtain about £3 for your print, if a clean impression.

Mezzotints inscribed "G.P."—7,380 (Madeira).—The prints you describe are of no particular value.

Engravings—continued.—Turner's "Ancient Italy." —7,339 (Ottawa).—Your engraving would fetch £1 to £1 10s. in this country.

List.—8,196 (Dorset).—The coloured portrait of *The Marquis of Wellington*, No. 1 on your list, is worth about £2; the Van Dyck print, No. 5, not more than 7s. 6d.

"Love Wounded" and "Love Healed," after S. Shelley, by R. Cooper.—7,115 (Arklow).—If printed in colours, the value will be about £10 the pair. *St. James's Beauty* and *St. Giles's Beauty*, by Bartolozzi, about £30 to £40; *L'Accident Imprévu* and *La Sentinelle en Défaut*, after Lavreince, £15 to £20; the plain print of *Clytie*, by Bartolozzi, is worth about £1. All these subjects have, however, been reproduced, and modern facsimiles are very common.

Naval Prints, by Brydell.—7,186 (Birstall).—Your two naval prints, if in good state, should realise £5 or £6 the pair.

Hogarth Engravings.—7,417 (Malaga).—You do not give sufficient particulars about your Hogarth engravings to enable us to state the value. Please let us know whether you have a complete set of his prints, or, if not, the titles of those in your possession. Hogarths are now in little demand.

The Warrener, after G. Morland.—7,620 (Hampstead).—A genuine impression, in good condition, would be worth £20.

"Much Ado About Nothing."—7,700 (Algeria).—Your coloured engraving by Ogborne, after Robert Smirke, would be valued at £3 to £4 in this country, provided the impression is good.

Lord Cornwallis, after Copley.—7,916 (Bath).—In nice state, fetches £3 or £4.

N.B.—Will "Interested Reader," Middlesex, kindly send name and address?

Walter Colls.—7,015 (Bristol).—Please state title of your engraving after this artist.

Medals.—Brass. —7,591 (Grimsby).—The brass medal shown in your rubbing was only made about forty years ago, and it has no value as a curio.

Baltic Medal.—7,218 (Wellington).—Perfect, this is worth about 5s., and the New Zealand War Medal about 10s., but without the clips they are of little interest.

Bronze Medal.—8,108 (Newcastle-on-Tyne).—The medal, of which you send us rubbings, is not a Waterloo Medal, but an ordinary Dutch Medal granted for good conduct. The general price is about 2s. 6d. If, however, your specimen bears the name of General Van der Eynde it should be worth about 10s.

Objets d'Art.—Napoleon Snuff Box. —8,161 (Stoke-on-Trent).—Your snuff box should command 30s. as a Napoleon relic. Your vase, being broken, would have small value.

Meerschchaum Carvings.—8,213 (Georgia, U.S.A.).—Your meerschchaum carvings would probably fetch about 25s. apiece in this country.

Painters.—John Dearle. —7,850 (Whitchurch).—This artist, a landscape painter, of Jersey, exhibited twenty pictures at the Royal Academy between the years 1852 and 1871. John H. Dearle, a London artist, was a constant contributor to the Royal Academy and other London exhibitions from 1853 to 1891, his exhibited works numbering eighty-five, chiefly landscapes. No special value is placed on the works of either.

William F. Van Royen.—8,191 (Sydney, Australia).—A Dutch painter of still life, born at Haarlem in 1654. In 1689 he settled at Berlin, and became painter to the Court, working at Berlin and at Potsdam for many years. He died in 1723. None of his pictures have appeared in the London sale rooms during recent years, and it is, therefore, impossible to form any opinion as to what the work you describe would fetch, especially as we have no means of judging its artistic merit.

Pottery and Porcelain.—Chelsea-Dresden. —7,653 (Ashton-on-Mersey).—Your Chelsea figure should fetch from £10 to £12. If you had a complete set of four they would be worth a good deal more in proportion. We must see your Dresden figures to value. If genuine, they would belong to the middle of the eighteenth century.

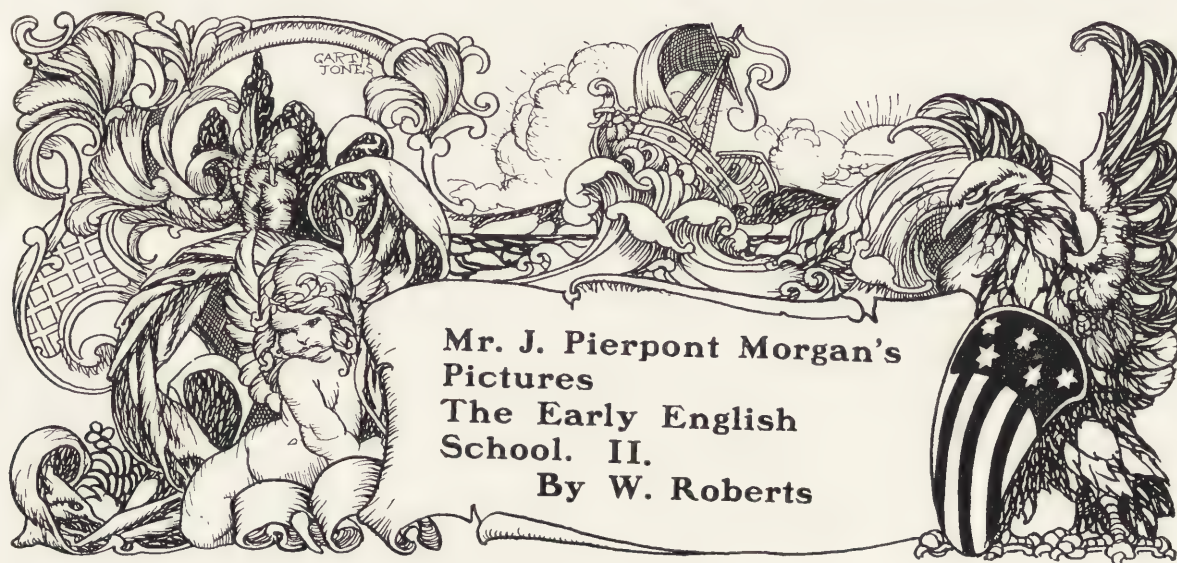
Chelsea-Derby.—8,195 (Bicester).—Your figures of Shakespeare and Britannia are probably Chelsea-Derby. Value about £10 each.

Chinese.—7,795 (Lincoln).—The mark you reproduce is generally found on modern Chinese crackle ware.

G. F. Bowers & Co.—8,149 (Reading).—This firm manufactured at Tunstall, but they are comparatively modern. Your tea and coffee set would not be worth more than £2 or £3.



MADAME LA PRINCESSSE DE CONTE, BY DROUAIN LE FILS, 1784.
IN THE POSSESSION OF MESSRS. DUVREN 1805.



Of all Mr. Pierpont Morgan's pictures there is none more famous than Gainsborough's beautiful portrait of that beautiful woman, Georgiana, eldest child of John, first Earl Spencer, and first wife of William, fifth Duke of Devonshire, to whom she was married on June 5th, 1774. She was born on June 7th, 1757, and died on March 30th, 1806, at the comparatively early age of forty-nine. The record of her beauty does not rest solely on this picture, but it is this famous portrait which has ensured her an immortality as great as that of almost any other woman. There are so many points of interest about this portrait and its sitter that one might easily fill a number of this magazine, and then leave much unsaid.



STUDY FOR THE DUCHESS
(IN THE COLLECTION OF J. PIERPONT MORGAN, ESQ.)

No queen of society held a more undisputed sway. We meet with her in all the "memoirs" of the time, and we may search in vain the Chronicles of Scandal of a particularly free and easy period, and find nothing to sully the good name of the Beautiful Duchess. Wraxall tells us that "the personal charms of the Duchess of Devonshire constituted her smallest pretensions to universal admiration," and Horace Walpole, writing in 1775 of a visit to a ball at the Lady's Club, declares that "in the collection of goddesses, the Duchess of Devonshire effaces all." But these and many other compliments fade into the commonplace beside that of the Irish elector who is reputed to have said, "I could light my pipe at her eyes." Even Peter Pindar, who slandered

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his friends and his foes alike with an impartiality and a scurrility rarely equalled even among satirists, could write nothing but praise when the subject was the duchess, as will be noticed in his pathetic "Petition to Time in favour of the Duchess of Devonshire."

It is not surprising, therefore, that the Duchess of Devonshire should have been painted by nearly all the artists of her time, or that nearly all these portraits should have been engraved. We are not, however,

it is more than likely, is the famous "stolen" picture which now adorns Mr. Pierpont Morgan's collection. Two of the four documents referred to were lithographed by Richard J. Lane in his *Studies of Figures by Gainsborough: executed in exact imitation of the Originals*, 1825, and it is doubtless these which are referred to by Cunningham in the first volume of his *British Painters*, 1829, when he says, "Among his [Gainsborough's] papers were found two sketches of



STUDY FOR THE DUCHESS
(IN THE COLLECTION OF GEORGE SALTING, ESQ.)

(By kind permission of Mr. W. Heinemann.)



STUDY FOR THE DUCHESS
(IN THE BRITISH MUSEUM)

so much concerned with her history either as a leader of fashion or as the subject of many paintings, as with her portrait by Gainsborough. The whole history of the picture now under consideration is a romance, but it differs from so many other picture-romances in that the cumulative evidence in its favour leaves its genuineness and authenticity singularly above question. There are at least four different studies for this picture, and these would seem to prove that there was some solid foundation for the legend of Gainsborough's declaration: "Her Grace is too hard for me," in connection with a portrait which, it seems to have been generally assumed, was destroyed, but which,

the duchess—both exquisitely graceful . . . the duchess shows herself in side view and in front; she seems to move and breathe among the groves of Chatsworth." One of these drawings is now in the British Museum (it was formerly in the Warwick collection), and the other is now in the possession of Mr. George Salting. Both are reproduced in Sir Walter Armstrong's *Life of Gainsborough*, and also in this place. The third "document," or study, in black and white chalk, is the most beautiful and finished of the three, and after being in the late Mr. C. F. Huth's collection for many years, is now the property of Mr. J. Pierpont Morgan. The fourth

Mr. J. Pierpont Morgan's Pictures

"document" differs from all the others, and played an important part which led to the identity of the lady in the famous "stolen" picture; it is a small, whole length work in monochrome (on canvas, 23 in. by 15 in.), and was presumably done by the artist for the use of an engraver. It was exhibited at South Kensington in 1867 by Viscount Clifden, and an engraving of it by R. Graves was published by Messrs. H. Graves & Co., February, 1870. The Clifden small whole length was always known as the Duchess of Devonshire, and was exhibited as such in 1867, long before the more famous picture came into prominence. It should be mentioned that Gainsborough did paint a whole length portrait of the duchess, and this, exhibited at the Royal Academy of 1778, is the property of Earl Spencer, and is well known through Barney's engraving. There can, however, be no possible confusion between the portrait at Althorp and that in Mr. Pierpont Morgan's collection, for in the earlier she is slim, and in the later she is much more distinctly matronly. Many writers of the period commented on the fact that the duchess was "putting on flesh." And the hat itself fixes an approximate date to the picture. The so-called "Duchess of Devonshire" hat is said to have been invented by Mdle. Bertin, the mantua maker to Marie Antoinette, but it did not suit the queen, but it took the fancy of the Princess de Lamballe, who wore it. It rapidly became popular, and was at once introduced to England, where it also enjoyed an immediate and long continued popularity. We find the same hat, in some cases with exactly the same trimming, and in others with some more or less elaborate variations, in the portraits, French and English, of the period.

The history of the famous picture is quite a blank for many years after Gainsborough's death. It is quite conceivable that, when he came to work on the canvas of the life-size whole length, the artist may, after making some progress, have thrown the work on one side, with the remark that her Grace was "too hard" for him. With characteristic perseverance he must have returned to the task more than once, for the portrait is a finished one. Its first owner of whom we have any record was a Mrs. Magennis or Maginnis, an old schoolmistress, from whom the late Mr. John Bentley, a well-known and highly respected picture-dealer, bought it in the autumn of 1841 for about £56. The portrait, when Mr. Bentley first saw it, was hanging over the chimney-piece in the owner's sitting-room. In answer to Mr. Bentley, Mrs. Magennis stated that she had cut the picture down to fit the position it then occupied, and she further added that she had burnt the piece which she had

cut off. Neither appears to have had any idea as to the identity of the lady in the picture, and Mr. Bentley apparently did not ask anything as to the previous history of the picture. After keeping the picture for some time, Bentley disposed of it to his friend and customer, Mr. Wynn Ellis, a wealthy city merchant. And whilst in Mr. Wynn Ellis's collection there occurred one of those extraordinary incidents which seem so wildly impossible in fiction and so prosaic in every-day fact. The Clifden small whole length, which was exhibited, as has been stated, in 1867, was engraved by J. Scott for Messrs. Henry Graves & Co.; when, therefore, the Wynn Ellis *Portrait of a Lady* was sent to the same firm, also to be engraved, the identity of the lady was immediately recognised and proclaimed. We have, therefore, overwhelming proof, from four totally independent and distinct sources, of the authenticity of the portrait—the three pencil drawings and the finished monochrome study. In a work of fiction, the foregoing facts might very well constitute "Part I." of the romance.

When Wynn Ellis died in 1875, his extensive collection of pictures was sold at Messrs. Christie's, or rather such of those by the Old Masters as were not selected by the Trustees of the National Gallery. The picture under notice formed Lot 63 in the sale of May 6th, and was briefly catalogued thus:—"T. Gainsborough, R.A. *The Duchess of Devonshire*, in a white dress and blue silk petticoat and sash, and a large black hat and feathers, 59½ in. by 45 in." At this point we may allow the story "to be continued," so to speak, by an independent eye-witness, and in reporting the sale in *The Times*, the chronicler said: "The sale of the modern pictures belonging to the Wynn Ellis collection on Saturday last created such a sensation as has never been experienced in the picture world of London. Throughout the week the pictures had attracted a considerable number of visitors, but on the day preceding the sale the interest came to a climax, and crowds filled the rooms of Messrs. Christie, Manson & Woods. Anyone passing the neighbourhood of St. James's Square might well have supposed that some great lady was holding a reception, and this, in fact, was pretty much what was going on within the gallery in King Street. All the world had come to see a beautiful Duchess, created by Gainsborough, and, so far as we could observe, they all came, saw, and were conquered by her fascinating beauty." "When the portrait was placed before the crowded audience" (we are quoting from the same chronicler), "a burst of applause showed the universal admiration of the picture. . . . The biddings . . . commenced at one of 1,000 guineas, which was

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immediately met with one of 3,000 guineas from Mr. Agnew, and, amid a silence of quite breathless attention, the bids followed in quick succession," until one of 10,000 guineas was reached; this was bettered by another one of 10,100 guineas from Mr. Agnew,

sensational of all—not a mere nine days' wonder, but an unsolved mystery for more than a quarter of a century. During the night of May 26th, 1876—just twenty days after the sensational sale—the famous picture was cut away from the stretching frame and



THE DUCHESS OF DEVONSHIRE

BY T. GAINSBOROUGH

[This reproduction is done direct from the famous picture itself, and is the first occasion on which such an illustration has been published since the portrait was stolen.]

who, therefore, "won the battle in this most extraordinary contest,"—"the audience, densely packed on raised seats round the room and on the 'floor of the house,' stamped, clapped, and bravoed." With the removal of the picture to Messrs. Agnew's gallery in Bond Street, we may regard as concluding the "second part" of this story.

But the "third part" proved to be the most

stolen from Messrs. Agnew's galleries, and in spite of every effort that could be legally taken, the Duchess remained in hiding until March 28th, 1901, when, after various negotiations, Mr. Morland Agnew received in his apartment at the Auditorium Hotel, Chicago, a parcel which proved to be the long-lost picture. Into the history of the picture from the time of its theft to the day of its recovery



THE SMALL WHOLE LENGTH STUDY FOR THE DUCHESS
(In the Collection of Lady Annaly. By permission of Messrs. H. Graves & Co.)

we cannot enter here, and so it must suffice to say that the thief was Adam Worth, *alias* Harry Raymond (the son of a German Jew, who had settled at Cambridge, Mass.), one of the most brilliant criminals in the history of criminology. After a career which reads more like a romance than a transcript from real life, Worth died in a house near Regent's Park, London, on January 8th, 1902. The credit for the recovery of the Duchess from the hands of the thieves belongs to the famous detective agency of Messrs. Pinkerton, of New York, in conjunction with our own Scotland Yard authorities. Messrs. Pinkerton printed a booklet giving an elaborate history of their share in the transaction, which reads like a chapter from Sherlock Holmes. It need only to be added that a few days after the return of the Duchess, the portrait became the property of Mr. Pierpont Morgan, by whose permission it was exhibited at Messrs. Agnew's "Seventh Annual Exhibition" in November to December, 1901, when for several weeks a constant throng of visitors came, and saw and admired this the most famous of Gainsborough's works.

Some apology would seem to be needed for the great length at which Gainsborough's *Duchess of Devonshire* is here dealt with, but no excuse, perhaps, is necessary, seeing that this is the first occasion on which the facts concerning the picture and its history have been summarised in a public journal. The portrait must always remain one of the most celebrated pictures in the world.

But the *Duchess of Devonshire* is not the only example of Gainsborough which Mr. Pierpont Morgan has had the good fortune to obtain. There are four others. The two most important of these are whole lengths. The earlier of these is the imposing portrait of Mary, elder daughter of the Right Hon. John Eardley, Lord Chief Justice of the Court of Common Pleas; this picture was painted about the time of Miss Wilmot's marriage, December 6th, 1766, to Sir Sampson Gideon, who was created Baron Eardley in 1789. Lady Eardley, who was born in July, 1743, died in March, 1794, and a long obituary notice of her appeared in the *Gentleman's Magazine*, in which it is stated that "it would be difficult, if not impossible, to do justice to her virtues. She was much admired, from her earliest youth, for the beauty of her person, and the elegance of her form and manners," and that "in every character she shone pre-eminent." This picture is mentioned in Fulcher's *Life of Gainsborough*, 1856, and was first exhibited at the Old Masters in 1884 by Viscount Gage; eleven years later it was again exhibited at the same place, having become

in the interval the property of the present owner. Lady Gideon is represented standing in a landscape, looking at the spectator full face, in a creamy white underskirt, edged at the bottom with a narrow band of white *ruche*, the bodice cut to V-shape, and trimmed with white satin at neck, pale blue robe, the ample folds of which are held by the left arm and hand; in her right hand she holds a flower of white convolvulus, the brown hair is dressed high, and set with pearls. Gainsborough also painted later on a picture with portraits of Lady Gideon and her daughter, afterwards Lady Saye and Sele, and this picture now belongs to Lady Wantage. Lady Gideon was also painted by Sir Joshua Reynolds in May, 1769, a "head and shoulders," which is now in the collection of Mrs. Culling Hanbury at Bedwell Park.

The second of the whole lengths is the portrait of the Hon. Frances Duncombe, daughter of Anthony, Lord Faversham by his second wife. She was born in 1757, and married about 1778 John Bowater, of Edgware Road, Middlesex, and died at her seat, Old Dalby, Leicestershire, on July 29th, 1827. This portrait was painted about 1774, and although it has never been exhibited it is fairly well known through reproductions: it was engraved by Graves & Stephenson in 1875, and is illustrated in Sir Walter Armstrong's book on Gainsborough, where it is incorrectly called the *Hon. Anne Duncombe*. It remained at Dalby Hall until some thirty odd years ago, when the contents of that house were sold, and when this noble picture was said to have been sold for £6! The Hon. Frances Duncombe is represented standing in a landscape, in bluish-white satin under dress, *panier* and train of light blue material; the hair is dressed high and slightly powdered, whilst her large felt hat with high crown trimmed with a bunch of flowers is held in her right hand. This picture was at one time in the collection of Baron Lionel de Rothschild.

The two other Gainsboroughs are kit-cat portraits (*i.e.*, on canvases about 50 in. by 40 in.). That of Miss Evans, daughter of Maurice Evans, of Harley Street, London, was painted probably about 1785-7, and shows her seated under a tree, in pale blue dress, cut low, with white lace trimming, old gold or brown shawl, and broad-brimmed straw hat trimmed with blue ribbons. It became Messrs. Agnew's property in 1873, and was sold by them in 1874 to Mr. Alfred de Rothschild, from whose collection it passed into that of the late Mr. James Price, and afterwards into that of Mr. Pierpont Morgan. Nothing is known of this Miss Evans, except the name of her father, and the fact that her two sisters respectively married Sir Christopher Willoughby, of Balden House, Oxon, and George Edward Stanley, of Dalegarth, Cumberland.



BY J. HOPPNER

THE GODSAL CHILDREN



LADY GIDEON (AFTERWARDS LADY EARDLEY)

BY T. GAINSBOROUGH

Mr. J. Pierpont Morgan's Pictures

The brother of these three ladies was presumably the Rev. Dr. Evans, D.D., who was residing at 21, Harley Street, London, in 1792, where he died in 1795; he was one of His Majesty's preachers at Whitehall, and for many years rector of West Tilbury, Essex. This portrait of Miss Evans was exhibited at the Old Masters in 1895, but neither this nor that of Lady Gideon has ever been engraved.

Gainsborough's portrait of Mrs. Tennant (*née* Wylde) shows her seated under a tree, in pale blue dress with lace trimming at neck and sleeves, and large black hat, which she is holding by the brim; the powdered hair falls in curls over her shoulders. This portrait was painted probably about 1786-7, and was purchased privately from a descendant of Mrs. Tennant. An engraving of it by Eugene Tily was printed in colours and published in 1904. Mrs. Tennant was the first wife of William Tennant, Esq., of Little Aston Hall, and Shenstone, co. Stafford, and died in Harley

Street, London, in August, 1798. The portrait was exhibited at Messrs. Agnew's Ninth Annual Exhibition, in Bond Street, 1903. The composition bears a close resemblance to the same artist's portrait of the Hon. Mrs. Watson, engraved by T. Park, in 1788.

Mr. Pierpont Morgan's Hoppner group of the

Godsal Children, engraved in mezzotint in 1790 by J. Young, under the title of *The Setting Sun*, is one of this artist's loveliest pictures of child life, in depicting which Hoppner ranks as one of our greatest artists. The three figures in this picture were the children of Mr. and Mrs. Godsal, of Iscody Park, near Whitchurch, Flintshire. The picture itself was exhibited at the Royal Academy of 1789, as *Portraits of a Young Lady and two Children*, and was not again seen by the public until it had passed into Messrs. Agnew's possession, and was by them exhibited at the Eighth Annual Exhibition in 1902.



THE HON. FRANCES DUNCOMBE
(By permission of Messrs. H. Graves & Co.)

BY T. GAINSBOROUGH



On Plate used on Board an Admiral's Ship in the Seventeenth Century By Mabel Ormonde

OF all the minor articles which were in daily use in years gone by, old silver plate generally appeals more than anything else to collectors, connoisseurs, and the average man or woman of refined taste. As a rule it is not the highly artistic design nor the lovely shine, or the beautiful patine only that appeal to our sense of what is admirable and highly to be desired, but the suggestiveness of the ceremonial occasions on which it has been used by the highest of the land, the historic associations, the lingering touch of the hand of a famous man or woman, who used it long ago at solemn or gladsome occasions, seem to add a halo to it which the majority of other relics of the past do not possess to the same degree.

Whenever some historic piece comes to the hammer it is its pedigree that as a rule greatly enhances its value and necessarily appeals to the imaginative and cultured mind, and this is the

case with the heirlooms which we now reproduce and describe. It does not seem, therefore, out of place in a magazine, which has already given us so many descriptions and reproductions of old English plate, to speak of some that has not only an artistic and highly historic, but also a pathetic interest.

It can be proved to have been used on the eve of a highly dramatic and historic day by historical personages, and, above all, which surely makes it unique, that day (240 years ago), the last for many years to come that it was probably touched by English hands—it was on the high seas and very narrowly escaped going to the bottom to join so many treasures that are lost for ever.

Before giving a description of the different articles which we here reproduce, we will mention that they were at one time the property of Admiral Sir George Ayscue, and used by him on board the "Prince Royal," which ran ashore



NO. I.—NAUTILUS CUP, PROBABLY OF INDIAN WORKMANSHIP

Plate used on Board an Admiral's Ship

on the Galloper Bank on the third day of the memorable four days' engagement with the Dutch in the month of June, 1666. His flagship was then overpowered by the enemy, the admiral taken as a prisoner of war to the Netherlands, and his beautiful ship, which could not be got off, burned. His valuables, as was the custom in those days, were eagerly pounced upon by the conquering commanding officer, and through a coincidence a serious dispute occurred between two of the Dutch admirals.

Vice-Admiral Sweerts, commanding the "Gouda," captured the helpless war vessel, but Lieutenant-Admiral Tromp, whose flagship had been sunk by the English, had just taken refuge on board, and, being the senior in command, claimed not only the honour of the capture, but also the trophies. In the end historians tell us, the quarrel was amicably settled, and probably, judging from the little that is left, Tromp received the lion's share. The two candlesticks left are marked No. 5 and No. 6; probably, therefore, the remainder of at least half-a-dozen. Fortunately, however, the descendants of Sweerts have been more careful in preserving their



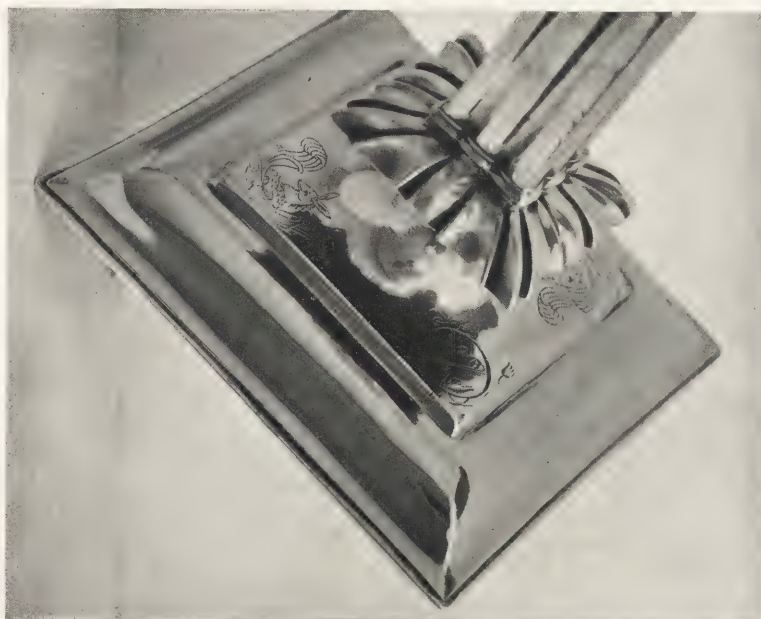
No. II.—SILVER CANDLESTICK

little share of what became heirlooms than those of Tromp, for it seems almost certain that his part of the spoil no longer exists; at least no trace of it can be found, whilst Sweerts's share has been used by his descendants till this day.

Admiral Sweerts was killed in action on the 23rd of August, 1673, in an encounter with Admiral Spragge, leaving no male issue in the second generation. Through his daughter, who married Rear-Admiral Cornelis Beeckman, the silver passed into that family. Beeckman—who took a prominent part in the capture of Gibraltar in 1704, by the combined

English and Dutch fleets—was the son of Captain Engelbert Beeckman and Mrs. Beeckman, *née* Miss Adriana Watkin, a daughter of John Watkin, major in the Scotch Brigade in the service of the United Provinces. He left no son either, but his daughter

Adrianna Constanca married Monsieur Nicolas Six, a member of the great family of that name, to which belongs that Burgo-master Six who at one time patronised, and is now in return immortalised by, Rembrandt. Strange to say, there was again no male issue, as neither had his daughter Margaret who



No. III.—SILVER CANDLESTICK, SHOWING OWNERS' CRESTS

married Jan Van Leeuwen, a burgomaster of Nymegen, and deputy to the States General. Monsieur Van Leeuwen's daughter Nicolette married in 1782 Martin Gerard del Court, Lord of Krimpen, deputy to the States of Holland, and burgomaster of Leyden, in whose family the heirlooms have remained ever since. They are now in the possession of his great-grandson, Monsieur del Court Van Krimpen, Rooswyck Park, Velsen, North Holland. The portraits of Admiral Sweerts, Admiral Beeckman, Major Watkin, and several other members of these families, as well as of contemporary del Courts, form an appropriate background to the trophies in the dining hall.

Wagenaar, in his famous *History of the City of Amsterdam*, published A.D. 1767, mentions (Vol. III., page 217) in his biography of Admiral Sweerts the fact that the plate was then in the possession of the late admiral's descendants.

I shall now give a description of the different pieces:—

No. i., Loving Cup. Nautilus shell set in silver filagree, adorned with blue enamel, shaped so as to represent a bird holding its head under its wing, the legs of solid silver resting on a circular stand. Probably of Indian workmanship. Has no marks, but, according to tradition, has always belonged to and formed the centre-piece of the collection. The enamelled heraldic roses on the filagree certainly point to some English association. Height about 9 ins.

Nos. ii. and iii., two Silver Candlesticks. The remainder of a set of at least half-a-dozen, being marked No. 5 and No. 6 respectively. One of them has been reproduced in a tilted position, in order to show Admiral Ayscue's crest engraved upon it in one corner. The other three corners are filled with the coats of arms of Admiral Ayscue, Admiral Sweerts, and Madame Sweerts. Two of these are also visible in the reproduction.

Hallmarks:—Maker's mark: I. N., and a circle or star underneath; Crowned leopard's head; Lion; Year mark for 1660. Weight, 15 : 20 : 0 and 14 : 9 : 1 ozs.

Nos. iv. and v., two Silver Biscuit Boxes, with the arms of Admiral Ayscue on one side, and those of Admiral Sweerts and his wife on the cover. One is reproduced, tilted, in order to show the arms of the latter couple and the hallmarks.

Hallmarks:—Maker's mark H. G., and underneath a row of three small dots or circles, or stars, and above the initials a star flanked by two undistinguishable impressions; * Crowned leopard's head; the lion;

Year mark for 1638. Weight, 20 : 4 : 0 and 20 : 10 : 0 ozs.

No. vi., Small Porringer or Basin, with the arms of Admiral Sweerts and his wife. The marks are no longer visible, but it is of unmistakeable English workmanship. Weight, 8 oz.

As the plate which we have now described has more value on account of its historical association than on any other, some short biographical notes may be of interest.

Sir George Ayscue belonged to an old Lincolnshire family. His father was Gentleman of the Privy Chamber to Charles I., by whom George was knighted for some unknown reasons or service. He got the command of a ship, the "Expedition," in 1646, and when in 1648 the King was a prisoner, and in June part of the fleet under command of Admiral William Batten refused obedience to the Parliamentary authorities, left the Downs and went to Holland, it was attributed mainly to his influence that a great part of it remained. He was rewarded with the appointment of Admiral of the Irish Seas.

He conducted himself well at the beginning of the first Dutch War (1652 to 1654), but was superseded after his unsuccessful encounter with de Ruyter off Plymouth on August the 16th, 1652. However, he received a pension of £300. Being a man of means he retired to a house which he owned near Chertsey, called Ham-Haw. Whitelock mentions the elaborate entertainment he gave there on the 13th of August, 1656, to the Ambassador of Sweden.

"The house," he writes, "stands environed with ponds, moats, and water like a ship at sea, a fancy the fitter for the master's humour who is himself so great a seaman. There," he said, "he had cast anchor, and intended to spend the rest of his life in a private retirement."

However, he went again to sea in 1658, when Cromwell persuaded him to go to Sweden and take command of the Swedish fleet. He stayed there until the Restoration, when he returned to England and was appointed one of the Commissioners of the Navy. In 1664 he was appointed Rear-Admiral of the Blue and served in the action of 3rd June, 1665; he was then made Vice-Admiral of the Red under Lord Sandwich, in the following spring Admiral of the Blue, and on the 30th of May, 1666, Admiral of the White.

It was in that capacity that he took part in the four days' engagement off the North Foreland. On the third day (13th of June, 1666) of this great battle, his ship, the "Royal Prince," struck on the Galloper—a dangerous shoal on the Essex coast—was surrounded by the Dutch and captured. They were unable,

* Mr. Cripps in his excellent book on English plate has come across this mark, and suggests the name of the maker.

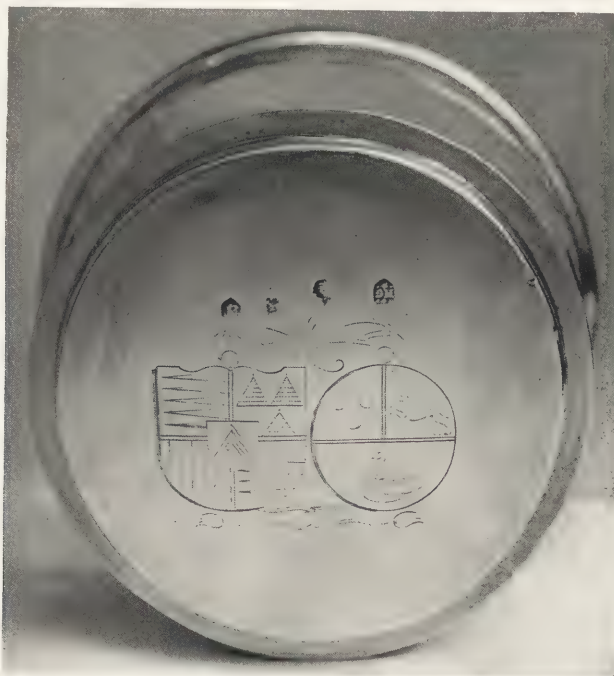
Plate used on Board an Admiral's Ship



NO. IV.—TWO SILVER BISCUIT BOXES

however, to get the ship off, and eventually set her on fire, but they carried Sir George Ayscue a prisoner of war to Holland. These notes have been chiefly taken from the *Dictionary of National Biography*. The assertion of the writer of the article (J. K. Laughton), however, that the Dutch showed a most ignoble exultation over their illustrious captive and treated him badly does not do justice to the treatment he in reality received. These assertions have their origin in the disgraceful utterings of common pamphleteers and lampoonists such as Taylor, the water-poet, etc.,

Sir William Davidson, the English diplomatic agent at Amsterdam, although not there at the time, was in constant correspondence with Amsterdam and the Hague, and never mentions in his letters anything so disgraceful. In his regular correspondence with the Foreign Office, he always refers at large and with unbridled criticism to any action of the then government, led by his enemy, the grand Pensionary de Witt, of which he disapproves, and therefore certainly would not have let slip such an opportunity to vent his spite against him. The only discomfort



NO. V.—SILVER BISCUIT BOX

who did not shrink from circulating the most fantastic stories, worded in the coarsest language, in order to please the temper and the taste of the populace.

Admiral Ayscue complained of was the presence he had to endure of his navigating officer, his companion in distress. Blaming him for the accident which had

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occurred with such fatal result, he could not bear the sight of him.

After the signing of the peace in 1667, he was released in October. During his captivity he stayed at the imposing mediæval keep on the conflux of the rivers Meuse and Wahal, named Loevesteyn, the state prison of Holland, where before him amongst many other important personages the illustrious Grotius had been detained. The watery environment of the place is certain to have pleased him and should have reminded him of his home at Chertsey. His portrait by Lely is in the painted hall at Greenwich.

Let us also briefly mention a few items concerning his opponent. Strange to say, his captor had thirteen years before also been a captive, and that of the English. In 1653, fighting single-handed against four English men-of-war in the Channel, he was overpowered and taken to London. However, he managed to escape, and passing himself off as a Spaniard—having lived long in Spain and South America, he could speak Spanish like a native—boldly presented himself at the Spanish Embassy demanding a passport, which was given to him, and quietly proceeded to Holland. He belonged to an old family descended of the noble house of Landas, and was born at Nymegen on the 1st of January, 1622. After having travelled in

his youth through Spain and South America, where he met with many adventures, he only joined the Navy and became a midshipman at the age of twenty-seven in 1649. He made, however, a rapid promotion, was Rear-Admiral in the encounter with Sir George Ayscue, and promoted a Vice-Admiral in the same year. In that capacity he behaved splendidly in the engagement of Solesbay against the combined English and French fleets, and was killed in the battle off the Texel on August the 23rd, 1673, the same battle in which Admiral Spragge lost his life, his vessel being engaged at the time with two large war vessels, under command respectively of the Earl of Ossory and Sir John Kempthorn. Two excellent full-length portraits of himself and his wife, by Luttichuys, are preserved at Rooswyck, and there exists also a very good mezzotint of him by Valliant.

It is unnecessary to enlarge on the artistic value of the different items, as the reproductions speak for themselves, and the form of candlestick of that period is well known. The biscuit-boxes only show how substantial and how fit for their use the silversmiths of Charles the First's time modelled their productions. As to the little basin, it looks a gem in its simple but exquisite outline, and as to the loving cup, although it looks of Indian workmanship, I can suggest no further clue.



NO. VI.—SMALL SILVER PORRINGER





GEORGIANA, DUCHESS OF DEVONSHIRE

BY SIR JOSHUA REYNOLDS

(From the painting in the possession of His Grace the Duke of Devonshire, at Chatsworth)



English Lace I. Needlepoint

By M. Jourdain

It has been said that originality has never been a marked feature of English needlework, and that at all times its patterns and stitches have shown well-defined traces of foreign influence, and skilful adaptation rather than invention has distinguished its executants even when the art has been at its highest level in this country. This is entirely true with regard to the English needlepoint laces of the early seventeenth century, in which the design and the method of workmanship is that of the contemporary Italian work. The fine flax for lace-making was also not home-grown, but imported from Flanders* and France.

* "If the law made for sowing hemp and flax were executed and . . . provision made for growing woad and madder in the realm, as by some men's diligence it is already practised, which growth is here found better than that from beyond seas, we should not need to seek into France for it. Besides Flanders hath enough; no country robeth England so much as France."—*Considerations delivered to the Parliament, 1559. Calendar of Cecil MSS.,*

According to Fuller not a tenth part of the flax used in England was home-grown.†

Cutwork, described as of Italian and Flemish manufacture, the former being the more expensive, is of common occurrence in Queen Elizabeth's wardrobe accounts, and an English version of Vinciolo‡ was

Part I., Hist. MSS. Comm.

† Lydgate, in *Ballad of London Luckpenny*, writes that Paris thread was the most prized

"Here is Paris thredde,
the finest in the land."

"Our whole land (doth not) afford the tenth part of what is spent therein; so that we are fain to fetch it from Flanders, France, yea as far as Egypt itself. It may seem strange that our soil kindly for that seed, the use wherof and profit hereby so great, yet so little care is taken for the planting therof, which well husbanded would find linen for the rich and living for the poor. Many would never be indicted spinsters, were they *Spinsters* indeed. . . . Some thousands of pounds are sent yearly over out of England to buy that commodity."—Fuller, *Worthies of England*.

‡ *New and Singular Patternes and Workes of Linnen Serving for Patternes to make all sorts of Lace Edginges and Cutworkes*, by Vincentio. Printed by John Wolfe and Edward White, 1591. In the



PORTRAIT OF ELIZ. PAULET, ASHMOLEAN GALLERY, OXFORD (Copyright)

printed in 1591, in which we are told that cutwork was "greatly accepted of by ladies and gentlemen, and consequently by the common people." An illustration from the Ashmolean Gallery, Oxford, shows a fine apron* of cutwork, perhaps made by the wearer, Lady Elizabeth Paulet, who holds in her left hand a small picture of the Magdalen, probably in needlework. It is attributed to Daniel Mytens the elder (d. 1656), and was painted in England in the reigns of James I. and Charles I. The *English Connoisseur* (ii. 80) mentions a "Lady

When needlepoint lace forsook purely geometrical lines, certain "English" characteristics are noticeable. In the Victoria and Albert Museum a pair of scallops of needlepoint lace contain within one compartment a thistle, within the other a rose, and there are two of similar design in Mr. Sydney Vacher's collection. In the interesting collar described as Italian in the Victoria and Albert Museum, the design is of flowers arranged stiffly on an angular stem. These flowers, Tudor roses and pinks, are more naturalistic than any Italian lace, and the Tudor rose, with stiff



ENGLISH NEEDLEPOINT: SALOME WITH JOHN THE BAPTIST'S HEAD

IN THE POSSESSION OF MRS. ADY

Betty Paulet, an ingenious lady of the Duke of Bolton's family in the reign of James I., *drawn in a dress of her own work*, full length," probably the same "Lady Eliz. Paulet" whose gift of certain admirable needlework was accepted by the University of Oxford in convocation July 9th, 1636.†

Epistle to the Reader we have its foreign origin admitted: "It being my chance to lighten upon certaine paternes of cutworke and others brought out of Foreign Countries which have bin greatly accepted of by divers Ladies and Gentlewomen of sundrie nations and consequently of the common people," etc.

* A similar apron composed almost entirely of geometrical lace is seen in the portrait of Anne, daughter of Sir Peter Vanlore, Kt., first wife of Sir Charles Caesar, Kt. (about 1614), in the possession of Captain Cottrell-Dormer. This portrait is the frontispiece of *The History of Lace*, Mrs. Palliser, ed. 1902. The lace is there stated to be probably Flemish, Sir Peter having come from Utrecht.

† Many of the verses written in her honour by Cartwright and

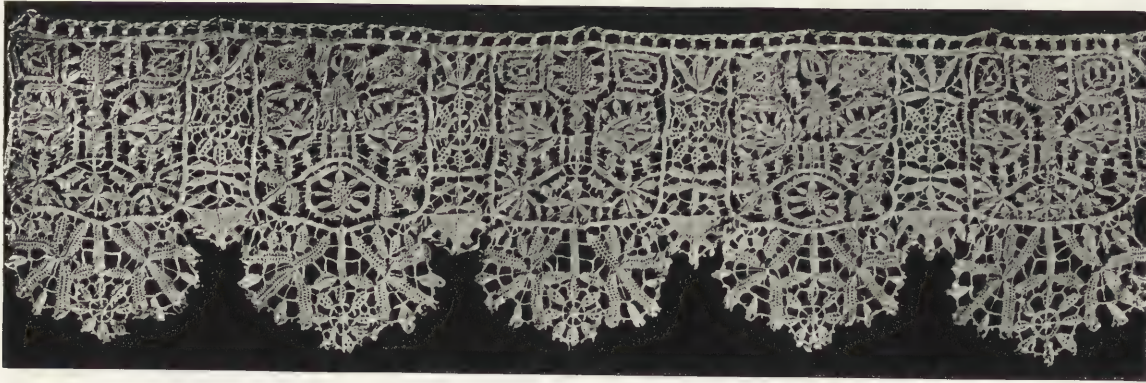
opposite leaflets, is not infrequently to be found in English samplers. The raised free petals of the rose are also characteristic.‡ The design also is compact and closely crowded, showing no feeling of the value of background so characteristic in Italian lace. Somewhat similar qualities may be seen in the collar of needlepoint in the picture of James Harrington§ (author of *Oceana*), by Gerard Honthorst, in the National Portrait Gallery, and various portraits of the reign of Charles I. The somewhat torn collar

others have been preserved. In the Bodleian a volume of them is MS. Bodl. 22.

‡ In a coverlet 348, 1901, in the Victoria and Albert Museum, some of the petals of the floral sprays embroidered upon it have been separately worked, and afterwards fixed to the satin, so as to stand away from the ground.

§ Painted between 1630-1640.

English Lace



ENGLISH NEEDLEPOINT (SEVENTEENTH CENTURY)

MUSÉE DES ARTS DÉCORATIFS, BRUSSELS⁷

from the Isham collection is of the same type, close, compact, and thick. In the same collection is a boy's doublet of white linen, quilted and embroidered with gold coloured silk, and edged with needlepoint lace.*

In 1635 a royal proclamation, having for its object† the protection of home fabrics, prohibited the use of foreign cutworks, and ordered all "purles,"‡ cutworks, and "bone laces" of English make to be taken to a house "near the sign of the Red Hart, in Fore Street, without Cripplegate, and then sealed by Thomas Smith or his deputy."

Needlepoint lace representing some Bible story is occasionally to be met with in samplers of the

seventeenth century. A sachet in the possession of Sir Hubert Jerningham shows Salome, with the head of John the Baptist, before Herod. The dresses are picked out with seed pearls, and the eyes indicated by small black beads. A similar but larger specimen is in the possession of Mrs. Head, and represents the Judgement of Solomon. A third piece in the possession of Mrs. Croly, in which Salome and the head of John the Baptist are again represented, shows the same crowded design and finely-wrought costume, and the same application of beads.

The application of bugles, seed-pearls, and spangles upon lace is a detail that cannot fail to strike the reader of the Wardrobe Accounts of Queen Elizabeth.§

The singular custom of representing religious subjects, both in lace, cutwork, and embroidery, became prominent towards the end of the reign of

§ In the New Year, 1559-60, the Countess of Worcester offers a ruff of lawn cutwork set with twenty small knobs like mullets, garnished with small sparks of rubies and pearls.—*Progresses of Queen Elizabeth* (Nichols).

* Worn in the reign of Charles I.

† Rymer's *Foedera*.

‡ Purl is to form an edging on lace, to form an embroidered border. It is a contraction of the old word *purfle*, to embroider on the edge. M.E. *purfilen*, Old French *porfiler*, later *pourfiler*. "*Pourfiler d'or*, to purfle, tinsell, or overcast with gold thread."—*Cotgrave*.

"Lace, a cord, tie, plaited string (F., —L.), M.E. las, laas, King Alisaunder, 7698; Chaucer, C.T. 394—O.F. las, lags, a snare; cf. lags courant, a noose, running knot; *Cot*.—Lat. laqueus, a noose, snare or knot.—*Skeat*.



ENGLISH NEEDLEPOINT (SEVENTEENTH CENTURY)

MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

James I.,* and was a reflection of the Puritan taste. "For flowers" now are made "Church Histories."† Stuart raised embroideries, better known as stump work, have the costumes of the figures and various accessories covered with the stitch used in needlepoint lace.

Samplers carried on the tradition of cutwork, which was still made for "seaming" lace, for linen‡ sheets, shirts, cupboard

cloths, cushion cloths, etc., long after freer designs were in vogue for other uses. The latest sampler which includes a band of cutwork bears the date 1726.§

A quantity of coarse lace continued apparently to be made in England until the eighteenth century, for the author of *Britannia Languens* complains that

* "The linen of men and women was either so worked as to resemble lace, or was ornamented by the needle into representations of fruit and flowers, passages of history, etc." — *Every Man out of his Humour* (Ben Jonson).

† *The City Match* (Jasper Mayne).

‡ In Anne Hathaway's cottage in Shottery, Warwickshire, is shown the best linen sheet, which has a narrow strip about an inch and a half wide of cutwork joining the two breadths together, where there would otherwise be a seam. The pattern is of a simple zig-zag character.

§ In the possession of Mrs. C. J. Longman.



NEEDLEPOINT SCALLOPS ENGLISH SEVENTEENTH CENTURY
IN THE POSSESSION OF MR. SYDNEY VACHER

"the manufacture of linen was once the huswifery of English ladies, gentlewomen, and other women; now (1680) the huswifery women of England employ themselves in making an ill sort of lace, which serves no national or natural necessity."

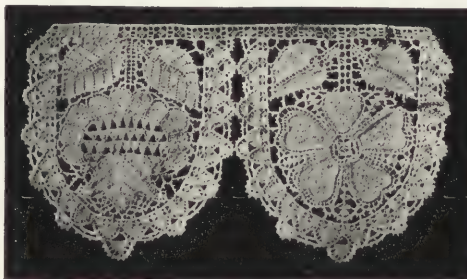
A kind of work formed of very fine needlepoint stitches, with the pattern formed by a series of small pinholes, is the "hollie point,"*

or holy point, which was so much used to ornament christening caps of the seventeenth and eighteenth centuries. A sampler in the possession of Mrs. Head† in most places has the linen completely cut away, and the round or square holes so formed filled up with "hollie point," showing an initial or coronet, a small ornament like an acorn or a fleur-de-lys, or a small diamond diaper pattern. Many of the small designs are almost exactly reproduced in the crowns of some

caps in Mrs. Head's collection. Some of the designs for hollie work are more elaborate, and show a plant or an angular stem, in a flower pot, or two doves alighting on a flower.

* Collars of "Hollie Work" appear in the Inventories of Mary Stuart.

† This sampler is dated 1728. It is illustrated in "The Sampler, its Development and Decay," by Mrs. Head (*The Reliquary and Illustrated Archaeologist*).



ENGLISH NEEDLEPOINT SCALLOPS SEVENTEENTH CENTURY
VICTORIA AND ALBERT MUSEUM

Prints

A Great Cruikshank Collector

Part II.

By G. S. Layard

WHILST I am on the subject of the caricatures, I should like to extract some of Truman's own notes, from which we shall gain a little idea of the richness of his collection in pieces of the greatest rarity, and at the same time catch a glimpse of the old man's triumphant and jealous tenacity. And when I say "jealous," I do not use it as a word of opprobrium, but rather as expressing a characteristic which is a necessary defect of the quality of the whole-hearted collector. Doubtless some have it in less degree than others, but every frank collector will confess that he is in some degree jealous of his possessions. And certainly Truman had that characteristic fully and amusingly developed. Of course his greatest triumph was to have things which no one else could have. The word "unique" was ever on his lips, and the label "no other known" was the last expression of his triumph. Indeed, so much was this the case that in particular instances we find him repeating the note on the same broadsides year after year in a sort of crescendo of exultation. Let us take the most extreme example of all. On the back of the etching of *Napoleon Mounted on a White Charger*, No. 667 Reid, we find the following extraordinary

list of notes written year after year in Truman's handwriting:—

No other has yet been seen	-	1869
No other yet found	-	1872
No other	-	1874
Unique	-	1876
Ditto	-	1878
Ditto	-	1880
Ditto	-	1883
Ditto	-	1887
Ditto	-	1888
Ditto	-	1889
Ditto	-	1890
Ditto	-	1891
Ditto	-	1893
Ditto	-	1894
Ditto	-	1895
Ditto	-	1898
Ditto	-	1899
Not yet	-	1901.—E. T.

whilst written on the side margin is the legend, "I lent it to Reid to catalogue. This is the only one known."

Sometimes some such early note has the sting taken out of it by a subsequent one. Take, for example, 442 in Reid, *The Art of Making Fireworks*, a rather rude but spirited representation of a Guy Fawkes burning on a gallows. Here the first note runs in Truman's handwriting, "No other copy known." Then in George's "Not by me, G. C., but by Rt. C." And then in Truman's again, "This is a mis-take. He has looked



NAPOLÉON

"at another copy and has
"written on it, 'By me,
assisted by my brother.'"
From which we learn that
in the meantime another
copy has turned up, and
that this copy is no longer
"unique." Other unique
pieces taken at random
are *The Frontispiece to
the Lover's New Valen-
tine*, Reid 191; a so-
called facsimile copy by
another hand of *Vaux-
hall Fête*, Reid 251; *The
Cat and the Kittens*, Reid
256, an unlettered proof
of an etching "of which
no other impression in
any state is known," in
fact the very impression
described by Reid; *The
Severe Sentence on Lord
Cochrane and others, etc.*,
Reid 342, "the only per-
fect one known with the
letterpress below"; an
otherwise unknown vari-
ation of *The Admiralty
Inspector*, Reid 359; the
only known copy of *The
Sham Naval
Engagement on
the Serpentine
in Hyde Park*,
Reid 358; a
unique proof
before any
lettering of
Lawyer Flam,
Mrs. Flam,
and *Mrs.
Flam's Ghost*,
Reid 409; a
unique first
state of *Cap-
tain Flam and
the Widow
Wick*, a ballad
which shews
incidentally
that cockney
pronunciation
was peculiar a



GEORGE IV. AS KING OF HEARTS



UNIQUE PROOF OF "INTERIOR OF A SICK MAN'S CHAMBER"

hundred years ago as it
is now:—

"Near London there's a pretty
place, well known to man
and maiden,
Which though it's spelt
CROY, the cockneys call
it Craydon;"

and "Gent! No Gent!!
and Regent!!!" Reid
589, on which is the note
"The only one I or Mr.
Bruton have ever seen
after 30 years' collecting."

Other examples might
be given by the dozen,
but this is no place for
a complete catalogue even
of the greatest rarities.
Enough have been men-
tioned to suggest that,
although there may be a
slump in a few particular
pieces, on the whole the
dispersal of the Truman
collection is likely to
create a general boom in
Cruikshankiana. And the
reasons are not far to seek.

It is a generally ac-
cepted fact that the craze
for collecting
the works of
George Cruik-
shank has for
some reason or
other slacken-
ed of late
years, or at the
best, marked
time rather
than increased.
This is not, as
some have sup-
posed, because
Cruikshank's
works have
waned in
general popu-
larity. That
no doubt is a
fact, but it is a
fact which has
little bearing

A Great Cruikshank Collector

upon the question. The collector primarily thinks nothing of the intrinsic value of the thing he is in search of. It is rather the sporting instinct, the pleasures of the chase, that arouse his enthusiasm. He wants something that is not too easily attainable. It is not the fox, but the hunting of the fox that is the thing. Now Cruikshank collecting makes a particular appeal because every little success, every item acquired, brings a man nearer to the accomplishment of what is never quite achievable. A collector never wants to be satisfied, but he wants to be always getting nearer to satisfaction. He likes the end to be in sight, but he wants it always to be out of his reach. And

hitherto unknown pieces, and destroyed all but a few to enhance their value. Whether this is true I know not, but the triumphant note on one print, "*I have several of these—otherwise rare,*" proves that the opportunity was his to do so if he wished, and that it was his particular pride to possess that which few, if any others, could acquire.*

Now, however, with his death and the dispersal of his vast collection, all that is changed. Now have come into the market rarities such as those who never peeped into his sanctum sanctorum can never have dreamed of. Take three examples out of a score that could be cited.



A Financial Survey of Cumberland or the Beggars Petition.

this is why Cruikshank is an ideal subject for him. The foxes in the Cruikshank coverts are numerous enough and not too numerous to give him good sport. There are between five and six thousand items mentioned in Reid, and there are numbers since discovered which were unknown to him. True, there are some of these with which the market is glutted. They are, so to speak, quarry which may be knocked over by any one with a stick. On the other hand there are those which only fall to the swiftest hunter, and indeed, have of late years mainly fallen to the greatest hunter of all, Edwin Truman. And this is true to such an extent, that so far as many of the greatest rarities are concerned he went near to making a "corner" in them, with the result that many competitors gave up the race in despair, because it came to be "Eclipse first and the rest nowhere." Indeed it has been said that he bought up whole editions of

Everyone is aware how mercilessly George caricatured his namesake, the First Gentleman of Europe, but who would have imagined that the victim of his venomous attacks would ever have been, with all his faults, magnanimous enough to show his admiration for his persecutor's talent by requiring a considerable number of his caricatures to be specially struck off for

* A good story is told by Mr. M. H. Spielmann which emphasizes this point. At the Mackenzie sale in 1889, Grimm's *German Popular Stories* came under the hammer. The sale of this lot—a great rarity—gave rise to an amusing incident. Mr. Hodge, the auctioneer, after whispering with Mr. Truman, announced that that great authority on Cruikshankiana informed him that the second volume ought to have a “half-title.” The copy before him had not, but he thought it right to mention what he was told. “Here is a proof of it,” said Mr. Truman, quietly drawing an immaculate uncut copy from his pocket and laying it on the rostrum, “and if you want more proof, here is another,” drawing another copy from his pocket. “What, uncut too!” cried Mr. Hodge in amused amazement. “Yes, and here’s another,” went on Mr. Truman, amid a general burst of laughter.

The Connoisseur

his own use on large paper? But this is what the Prince Regent did. And, almost as a matter of course, we find that these magnificent broadsides passed into the Truman collection.

Again, take the two coloured etchings 434 and 435 in Reid, *Valentine to an Old Fop*, and *Valentine to an Old Maid*. The Truman examples are the only ones in existence. And yet, contradictory though it may sound, we found each of them duplicated. And what was the explanation? Why, nothing less than that they were all bought from Pigott, the forger of the Parnell letters, who had copied them in pen and ink and paint with such extraordinary exactitude that

with only his shirt on exclaiming, "Is this a razor I see before me? Thou can'st not say I did it." At the last moment the publisher, W. N. Jones, fearing an action for libel, had the figure obliterated with a thick coating of sepia or lamp-black, and no copy was sold without being so treated. George Cruikshank retained an uncoloured copy of the etching for himself with the figure exposed. This Mr. Bruton bought from the artist's widow, and subsequently, almost as a matter of course, it found its way into the Truman collection.

But, as I say, kindred examples might be almost indefinitely multiplied, and it is not, I think, too



ONLY KNOWN IMPRESSION OF A BROADSIDE CARICATURE SIR G. WOOD

they would deceive the very elect. Indeed, I had an opportunity of placing the originals and the forgeries before a clever print-lover, warning him that there was something wrong about them, and yet, after a careful examination, it never entered into his head that the duplicates were not printed, and moreover, printed from the same plate! It is characteristic of Truman that, with these examples of Pigott's skill with the pen before him, and his subsequent debacle in the *Times* case and suicide in Spain to escape arrest, he nevertheless always maintained that he was done to death by political assassins. "Speak gently of him," he would say; "he was a good Cruikshankian!"

One other rarity I will mention. There is a well-known broadside entitled *A Financial Survey of Cumberland, or the Beggar's Petition*, which scandalously suggested amongst other things that the Duke had murdered his valet, Sellis, whose spirit is seen

much to anticipate that the liberation of so much that has been jealously hoarded for half a century will result in a quickening of the instinct which has led so many collectors to specialise in the productions of George Cruikshank's amazingly fertile hand and brain.

In the foregoing pages I have confined myself to a cursory consideration of a few of the broadsides. Of the innumerable books, pamphlets, chap-books, sets of proofs, and those peculiarly seductive rarities, undivided proofs, it is impossible to give any adequate idea. They must have been seen at Messrs. Sotheby's to be believed in.

One word about Cruikshank himself and I have done. I have before given what I believe to be the chief reason why Cruikshank is *par excellence* the collector's artist. His published work was practically illimitable, and yet a complete collection might just conceivably be attainable. But there are at least

A Great Cruikshank Collector

two other reasons which should not be lost sight of. In the first place, whatever his detractors may say, and they are mainly persons who are only acquainted with his more "popular" work, George Cruikshank was a genius; and in saying that he was a genius I do not mean that he was merely a man who had "an infinite capacity for taking pains." That definition of genius is surely by now exploded. Indeed, that is just what genius is not. If it were, then every man who is industrious could become a genius were he to live long enough. No, surely genius is a something which differs from the common, not in degree, but in kind. Surely there are pictures, for example, which we know instinctively we could never emulate if we painted "for an age at a sitting and never got tired at all." And there are works of fancy from the hand of George Cruikshank, and known only to those intimately acquainted with his work, which I am ready to maintain could not in their line be surpassed by anyone who has handled pen or pencil. And that, I take it, is the true definition of genius—the power to accomplish in the short span of life allotted to man something which an ordinary mortal could never accomplish were he to live as long as Methuselah and be as busy as an ant.

In the second place, George Cruikshank was, and in spite of all temptations to the contrary, continued to be a free lance. As a result we never know where we shall find him. He turns up in the most unexpected places, and at the most unexpected times. Indeed,

it gave me much pleasure when my friend, Mr. M. H. Spielmann's well-known *History of Punch* was passing through the press, to give him a rather violent shock. I knew that he had stated that George had never allowed himself to be persuaded to draw for "Punch," and I knew, too, that he was right. It was, therefore, with greater relish that I one day startled him with the announcement that a picture from George's own hand *had* appeared in its pages. And when he proved incredulous I showed him on the inside of one of the wrappers for 1844 a humorous portrait of George, supported by Gilbert Abbott à Beckett and Thackeray, drawn by the artist himself as an *advertisement* for his *Table Book*, which was being published at the "Punch" offices! That is the sort of discovery that delights a collector's soul, and it is because in the search for George's work the unexpected is always happening that the pursuit is so alluring. That is why we have Cruikshankians, and have not Leechians, Keenians, Tennielians or Sambournians. All these men have produced works of genius; all these men have drawn more pictures than they or anybody else can remember, but the vast mass of their work is enshrined in the pages of "Punch," and gives but little sport to the hunter. Doubtless they all sowed their wild artistic oats, but for how few years! Cruikshank, on the other hand, began sowing his in the year 1803, when he was eleven years old, and went on sowing them without pause until 1878, when he was eighty-six.



PROOF OF A TICKET FOR HER MAJESTY'S THEATRE

The Guilds of Florence **By Edgcumbe Staley**

Reviewed by P. G. Konody

(Methuen & Co., 16/- net.)

MR. EDGCUMBE STALEY has indeed set himself an enviable, though arduous, task in compiling a very complete and voluminous history of the Florentine Guilds. In the course of his research, the tedium of collecting a mass of dry facts and statistics must have been pleasantly interrupted by richly coloured visions of fourteenth and fifteenth century Florence, with her busy, picturesque streets; of pageants and revelries; of proud merchant princes and their retainers; and above all, of the glorious art that pervaded the very atmosphere of the "City of the Lily." Still, we should have wished for a little more simplicity in the language with which these visions are set before our eyes, and should above all like to prune Mr. Staley's pages of a thousand or two exclamation marks, with which on every page he accentuates his naïve surprise at very ordinary proceedings.

In the history of the Florentine Guilds—which is the civic history of Florence—we can find the origin of trades unionism, and of the modern banking system, protection carried to its extreme consequences, and strictly codified laws which ensured not only the prosperity of the state, but the comfort and welfare of every individual citizen. Quite apart from the severe penalties enforced against dishonest dealing, there were laws against wrongful dismissal of employees, against street noises and gambling, against the emigration of skilled workmen, sumptuary laws, and regulations establishing the maximum price of certain necessities of life, and strictly confining the business activity of each individual trade.

Of the magnitude of the Florentine bankers' transactions, Mr. Staley gives proof by truly astounding figures. Thus the Doge Tommaso Mocenigo declared that "Florence is drawing out of Venice 392,000 gold ducats a year." In 1326

the Scali banking house failed for 400,000 gold florins. Edward III. of England borrowed no less than £750,000 from the Bardi and Peruzzi, and when in 1339 an English royal decree suspended payment of debts by the Crown, these two families alone lost 1,355,000 gold florins. The healthy state of municipal finance may be judged from the fact that in 1336 the revenue amounted to 300,000 gold florins, against an ordinary expenditure of 40,000. As far back as 1284 there was a flourishing trade between the Florentine wool merchants and England which supplied them with raw material, the best British wool being that of the Cotswolds and of Chichester—Codignaldo and Scrisestri according to the quaint old Tuscan nomenclature.

In everything appertaining to the Guilds and their history Mr. Staley is a reliable guide, and the arranging of his overwhelming mass of facts is beyond praise. But we cannot extend this unstinted praise to his incursions into the domains of general history and art. At the very opening of the book we are told that "last of all came Totila—the 'Scourge of God'—and hewed in pieces the remnants of her folk, and made fair Florence nothing but a dunghill and a waste." Surely Totila, one of the noblest and most generous of the world's conquerors, did not deserve the designation "Scourge of God," which history has reserved for Attila, the Hun? Nor does history know anything of this destruction of Florence, since Totila, who

besieged her in 542, never entered her gates, and had to retire before a relieving force. More astounding still is the assertion that Bartolomeo Colleoni figures among the Florentine commanders or alien captains who "vindicated the honour of the 'City of the Lily' and proclaimed her power over rash opponents"—Colleoni, who in the service of



BANKERS IN CONFERENCE

LATE FOURTEENTH CENTURY

The Guilds of Florence

Venice inflicted severe defeat upon the Florentine forces!

That Mr. Staley should call Orcagna's Gothic Tabernacle at Or San Michele "one of the most magnificent monuments of the *Renaissance*," is no funnier than his assertion that Alberti's façade of Santa Maria Novella, with its volutes, classic pediment, Ionic pilasters, Corinthian columns and round arches, is "the noblest example of Tuscan Gothic ever built." And that Filippo Lippi did fifteen plates of the *Life of the Madonna*, published in 1482, is extremely unlikely in view of the fact that the worldly friar died in 1469. Only a complete misconception of the character of Michelangelo's work can lead the author to say, "The models of Buonarroti's life's work were the well-proportioned virile figures of his daily companions, hence his ideals realised in architecture (*sic*), sculpture, and painting the highest aspirations of the masters of all times."

We are unable to find any sense in the remark that "no effort appears to have been made to establish a corporation for the



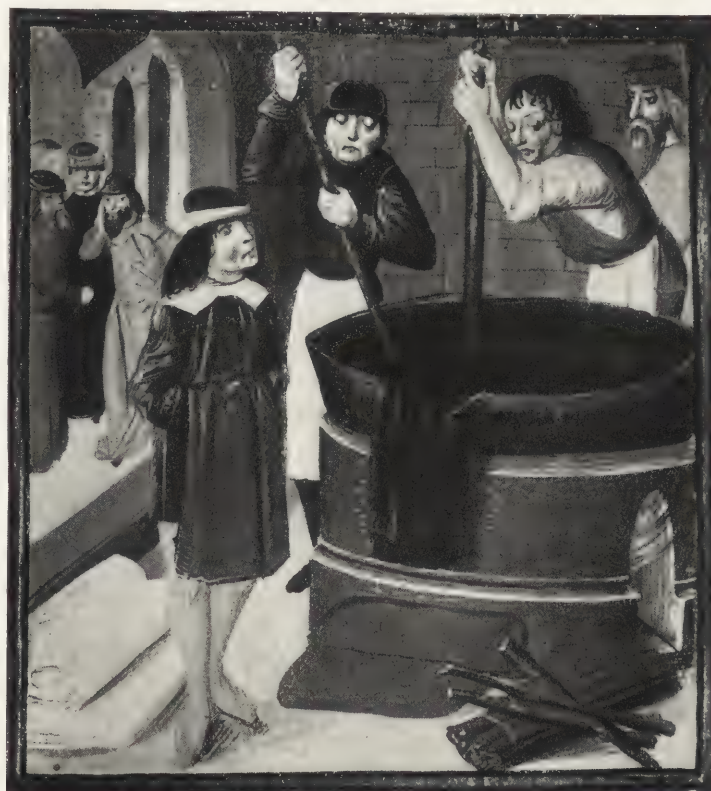
WORKMEN LATE FOURTEENTH CENTURY

privately, it was the art workers of Florence in that great period, and it shows not only a misconception of facts, but a lack of æsthetic judgment to bestow

enrolment exclusively of men of letters in the case of painters." And we should like to be enlightened about Mr. Staley's notion as to what constitutes the "Rustic" style, when we read that "Solidity, boldness, and dignity are joined to elegance, simplicity, and reserve, and the product is a special style, somewhat inappropriately called 'Rustic.'" If ever there were craftsmen who appreciated the qualities of the material and knew how to treat it appro-

praise on them for working in metal, wood, or leather, so that "nobody could say at sight which was metal, wood, or leather."

A few curious contradictions have crept into Mr. Staley's pages, even where he deals with facts and figures. We read on one page that "a pound of raw silk before dressing fetched not less than 30 lire," and a few pages later that "the *finest quality* of raw silk was imported from Spain, which (*sic*), in the fourteenth



DYEING AND DYERS END OF FIFTEENTH CENTURY

century, was valued from 2 lire 10 soldi to 11 soldi per pound." Then again: "Sometimes the whole of a street was occupied by members of a single family, for example: Via de' Peruzzi, Via Tornabuoni, Borgo degli Albizzi, Via de' Bardi, Via de' Cerchi"; and later: "The combined families of the Peruzzi numbered 31 persons, who were served by upwards of 20 domestics of all grades." As the Via de' Peruzzi contains upwards of 20 houses, this would leave less than one servant for each house—a modest number to cater for the wants of these luxurious merchant princes. As a matter of fact, these streets received their names from their chief buildings, and not from the supposed fact that they were occupied by the members of a single family. Take as an example the Via de' Bardi, of which Mr. Staley tells us that its palaces have gone. Even now, after many alterations and demolitions, there still remain the Palazzi Mannelli, Ridolfi, Capponi, and others. Nor, in spite of the author's assertion, has the Oltrarno district ever become known by the name of this Via de' Bardi. A little light might usefully be thrown on the assertion that "the successful running in of grain packs entitled the bold driver and the skilful agent to security from arrest for debt and to other privileges"—in other words, the Florentine Government rewarded those



MERCHANTS BARGAINING OVER BALES OF CLOTH
SIXTEENTH CENTURY

who broke their laws and evaded the payment of custom dues.

Mr. Staley explains in his preface that "where dictionary meanings have failed me (in translation) I have not hesitated to supply my own, in absolute accord with the context." This does not excuse him for his very free rendering of the motto given by Cosimo I. to the Accademia. "Levare di terra al cielo nostro intelletto" (to raise our intellect from earth to heaven) cannot by the wildest stretch of imagination be turned into "Heaven and earth are united by our genius." If he has "chosen obsolete and old spellings as being more in har-

mony with the times and circumstances under notice than modern renderings," this cannot account for the same name being spelt *Perino del Naga* on one page, and *Pierino del Vaga* on another—nor for *Guardagni*, *Mina da Fiesole*, and *baldaccino*.

If Mr. Staley's *The Guilds of Florence* were not an extremely valuable book—one that will be found indispensable by students of Florentine history, it would not be worth while to dwell on such slips as we have here enumerated. As it is, we offer the author our corrections for the not unlikely case of a second edition being required. The illustrations from contemporary engravings and other works of art considerably enhance the value of this imposing volume.



IL CALCIO

FLORENTINE FOOTBALL IN THE FIFTEENTH CENTURY





Painted by W. Baskley Esq. A.R.A. and Engraved by J. Smith

CHILDREN RELIEVING A BEGGAR BOY.

'Here poor Boy without a Hat'
'Take this Ha'penny ——'

Engraved by C. Watson

Pottery and Porcelain

A Glance round Hanley Museum

By Frank Freeth

No collector of early English Pottery and Porcelain should consider his education complete until he has paid a visit to the Midland district, from which so many of his treasures originally hailed. Although he must not expect to add much to their number in Staffordshire—it is one of the worst hunting grounds possible for old English China—he is sure to increase his stock of knowledge very considerably by studying the exhibits in the various public museums. Those at Burslem and Stoke contain much that is of interest that I must now pass over with the brief remark that the former possesses the unique collection of salt-glaze blocks found when Enoch Wood's house at Fountain Place was pulled down, for it is the "North Staffordshire Technical Art and Industrial Museum" at Hanley, with its fine show of rare and instructive specimens, that for the present engages my attention.

Of the few pieces that I have selected for consideration, none perhaps has puzzled experts more than a salt-glazed mug, dated 1701. Of greyish stoneware, it is much thicker than the fine thin ware generally understood by the term "Staffordshire Salt-glaze," and is much more like the better kind of Cologne ware in its general appearance. But both the shape and decoration have distinctive features about them which seem to militate against a foreign origin. The two

bands of exquisite lace-like ornament and the raised medallion in the centre, on which the subject is a bird holding a wine-glass, far surpass in daintiness and finish anything in the way of decoration I have ever seen on a German piece of the kind. Professor Church makes a special reference to the piece in his *English Earthenware*, and gives it as his own impression that it is "precisely such in paste and decoration as might be attributed to Elers." "This view," he adds, "is not shared by some good judges, so it will be safer not to affirm positively that this interesting piece is the earliest known specimen of Staffordshire white stoneware." The critic who ventures to disagree with this eminent authority on early English pottery

is more likely to find himself in the wrong than the right. At the same time I confess great difficulty in understanding the process by which he arrives at his conclusion: for one looks in vain for the thin delicate body that is usually associated with Elers' work, be it in red or white ware. To me there seems much more likelihood of its having been one of the latest productions of John Dwight, of Fulham, who died in 1703. In applying for his patent of 1671, he claimed to have solved "the mystery of the stoneware vulgarly called Cologne ware," and said that "he designed to introduce a manufacture of the said ware into our kingdom of England." And Burton in his *English Earthenware* comments



NO. 1.—SALT-GLAZED MUG

on the claim as follows: "There is overwhelming evidence that he did solve this mystery, and indeed that in his materials and methods he went far beyond his German predecessors." This view is supported by Dr. Plot in his *History of Staffordshire*, published in 1677. "The ingenious Dr. Dwight, M.A., of Christ Church College, Oxon," he writes, "hath discovered the mystery of the stone or Cologne wares heretofore made only in Germany, and hath set up a manufacture of the same, which (by methods and contrivances of his own altogether unlike those used by the Germans) in three or four years he hath brought to greater perfection than it has attained where it has been used for many ages."

Now without suggesting for a moment that this mug reaches the standard of superlative excellence that distinguishes such wonderful works of art as the bust of Prince Rupert in the British Museum, or the half-length effigy of Lydia Dwight, I do feel that both in the nature of the material and in the style of decoration there is a greater resemblance to Dwight's methods than to those of any other known English potter of that early period. And that it is an English piece is attested by the superiority of its craftsmanship over articles of a similar kind produced abroad.

While on the subject of salt-glazed ware, I would note two plates and a jug of a rare nature that arrest attention. The jug is a large one of fine quality with sprays of flowers and birds in enamel colours on either side, and in front under the spout—and this it is wherein its peculiarity lies—a coat of arms and crest in black and yellow. Pieces of armorial salt-glaze are exceedingly scarce. There are two other only that I can call to mind; and, strange to say, they are both jugs of about the same shape and size—about 9 inches high—as the one under consideration. Both are in the Victoria and Albert Museum.

The two plates show a form of decoration which, though extensively employed for lead-glazed ware in

the second half of the eighteenth century, is rarely found in connection with salt-glazed. I may briefly mention the four processes used for decorating the latter: (1) Oil gilding; (2) Enamel painting; (3) Transfer printing; (4) Zaffre or manganese powdering. The three first were *over* the glaze processes, and the last one *under* the glaze. The two plates in question have transfer printing in red upon them. The subjects are: (1) *A Lady and Girl*, after Boucher; (2) *Landscape, with Cattle*. Salt-glazed pieces with transfer-printing are the envy of collectors;

there are so very few in existence now, and it is not easy to account for their great scarceness. It may be that the Staffordshire potters only sent a few pieces of the ware to Liverpool to be printed as an experiment, and that they were so little satisfied with the result that they abandoned the method. No doubt the more polished surface of the lead-glazed cream ware, which had already at that time come largely into use, did adapt itself better to the process. It has been suggested that salt-glaze had already fallen on evil days, before transfer-printing was much used: but there were surely good pieces being turned out as late, say, as 1780. It is not strange that this kind of decoration appears only on plates in salt-glaze, as such pieces



NO. II.—ARMORIAL SALT-GLAZE JUG

gave a more open flat surface to work on. In the Schreiber Collection is a set of eight octagonal ones transfer-printed in red with Æsop's fables, which were very favourite subjects with Sadler and Green, who practically had a monopoly of the work.

In the Victoria and Albert Museum are two round ones, with *A Lion and Fox* on one, and *A Girl offering Grapes to a Boy* on the other. These two are very much like those at Hanley, and all four were originally in Enoch Wood's Collection.

Two oval dishes made in the same shape and decorated with the same subject should be carefully noticed. They are both earthenware and both enameled; but the one is French, and the other English.

A Glance round Hanley Museum

The French one has the merit of being the original, and was manufactured by the famous potter, Bernard Palissy. The English copy, which I have illustrated, was made a century or so later at Lambeth, and compares unfavourably, I fear, with the original, both in point of refined taste and artistic finish. The subject of the central decoration consists of a recumbent nude female figure, surrounded by five amorini, generally called "Venus and Cupids." The border in both cases has alternately oval and circular depressions or wells, with baskets of flowers and masks in relief between. These wells are left plain in the French specimen; but in the Lambeth examples, of which there are no less than three described in Hodgkin's *Early English Pottery*, they are painted with birds, figures, and flowers, and more rarely with initials, dates, and coats of arms. The finest dish of all, which is in the British Museum, bears both the arms of the City of London and of the Pewterers'



No. III.—SALT-GLAZE TRANSFER-PRINTED PLATE

Company in the two side circular wells, the initials $\text{I}^{\text{C}}_{\text{E}}$ in the one at the top, and the date 1659 in the one at the bottom. Another dish in the Victoria and Albert Museum is dated 1697, or 38 years later. The Hanley Museum specimen has no date upon it; but, to judge from the crudeness of the work, it may safely be regarded as a late example. It may be added that the potters at Lambeth, many of whom were, no doubt, foreigners themselves, generally derived their inspirations from foreign sources; but for the most part French Faïence exercised less influence upon their work than did either Dutch Delft ware or Italian Majolica.

Hanley Museum possesses two teapots of exceptional interest as being the two earliest pieces of black basalt ware known, if their claims to be



No. IV.—LAMBETH COPY OF PALISSY WARE DISH

the work of Josiah Twyford can be substantiated. And these are undoubtedly strong; for not only did Enoch Wood, who is perhaps more famous as a collector than a potter, vouch for their being the work of his hand when he presented them to the Museum, but one of the teapots actually has hieroglyphics in the Chinese

manner, reminiscent of Elers' own mark, impressed beneath, which seem to have been conceived out of the letters of Twyford's name. Seeing that Twyford had secured employment with Elers by feigning crass stupidity in order to study and assimilate his methods, it is quite natural that he should have employed a distinctive mark in the Elers' style on his own pieces. Simeon Shaw, who boldly avers that Twyford was the first potter to introduce the use of pipe-clay into the Staffordshire Potteries, states that he made a red ware of the Elers' type, and also a white stoneware glazed with salt, but he makes no mention of Twyford ever having manufactured black ware at all. And yet, strange to say, as Burton points out in his *English Earthenware*, "the only two pieces of Twyford's pottery with anything like an authentic attribution that have come down to us are these two dull black tea-pots." It will be noticed that he ignores, and I think justifiably, the blue-painted Delft Ware Plate in the Victoria and Albert Museum, which is marked under the glaze "J.T. March ye 1 17 $\frac{3}{4}$ 0," which, on the strength of the initials alone, has been too hastily assigned to this Twyford. What is more, the two tea-pots do not reach the standard of excellence that would have been looked for in the productions of one who had studied in the school of such an able master as Elers; for, to quote the words of Burton again,



NO. V.—LIVERPOOL DELFT BOWL

"they are not either as elegant in shape as the pieces usually attributed to Elers. The handles and spouts, though well enough made, present no sort of refinement, while the ornament, though of the Elers type, is more coarsely executed."

A piece that has proved of great service to students of early English pottery is a very large punch-bowl 20 $\frac{1}{2}$ in. in

diameter and 9 in. in height: for it throws considerable light on the somewhat obscure problem of the nature of the tin-enamelled ware known as Delft, made at Liverpool. Although later in the field than their brethren of Lambeth and Bristol, the potters of Liverpool had, it seems, to content themselves with an enamel that was decidedly inferior to that used by their predecessors, if we may judge from this and the few other pieces in existence that can boast of sound credentials. These for the most part consist of large bowls with a ship or ships painted in the middle. This Hanley bowl has four ships in full sail painted inside, apparently intended to represent the merchant fleet then plying between that port and Africa; for underneath are the words:

"Success to the Africa Trade. George Dickinson."

But what lends especial importance to the specimen is the following authenticated memorandum, which has always been carefully preserved along with it, ever since the painter of it presented it to the Hanley Mechanics' Institution, which was the forerunner of the present Museum, to wit: "John Robinson, a pot-painter served his time at Pennington's at Shaw's Brow and there painted this bowl." Now Shaw's Brow was so named after Alderman Shaw, who was probably the first to start the manufacture in Liverpool, for the earliest dated piece known to have been made there was made by

A Glance round Hanley Museum

him in 1716. It is a large plaque with "a West Prospect of Great Crosby," dated 1716. The Pennington referred to was Seth Pennington, who seems to have taken up the thread as dropped by Shaw about 1760; for there is a Delft bowl illustrated by Marryat (Fig. 141) in his *History of Pottery*, which was made by Shaw as late as 1753, and presented to Captain Metcalf by the owners of the vessel, which is portrayed in the centre. The said Robinson appears to have taken the Hanley Museum bowl to Staffordshire with him, when he migrated to Burslem on the closing of the Liverpool Potteries. The Museum has also another bowl, unfortunately much broken, only 10 inches in diameter, which may be considered in connection with the Pennington one. It is of white earthenware of the ordinary type with blue decoration. Inside in the centre, surrounded by a lace-like border and separate sprays of flowers, is the inscription—

"May they never want who have a spirit to Spend."

On the outside is a Chinese landscape with pagodas repeated three times. In the Liverpool Museum is a bowl like it in every respect, except that the inscription on the Liverpool one is: "May we never want a friend and a bottle to give him"; and that bowl is ascribed to "Richard Chaffers, 1770." It was this Chaffers, of whom Josiah Wedgwood, on being presented by him with a tea-set of his own make, is reported to have said: "Mr. Chaffers beats us all in his colours." There is nothing about the colour or the paste on the bowl referred to to distinguish it from similar Staffordshire productions of the period. It is this striking resemblance between the pieces that renders it so difficult to ascribe any ware other than the Delft with any certainty to Liverpool. The transfer printing is no guide at all in the matter, as such large quantities of Staffordshire pottery were sent in the plain state to Liverpool to be decorated in that way by Sadler and Green

There is an unpretentious-looking little tea-caddy, which the label attached to it makes especially interesting at the present day when William Littler and Longton Hall are so much to the fore. It is in Enoch Wood's own handwriting, and reads as follows: "This was given to E. Wood by William Fletcher in Jan., 1809. He informs me he remembers it being made by Mr. William Littler, of Longton, near Stoke, about fifty-five years ago, say in the year 1754. It has never been out of his possession during that time, and is highly valued." The caddy itself does not appear to be possessed of any great artistic excellence, although Solon in his *Old English Porcelain* expresses his opinion that it presents none of the imperfections which make Longton Hall ware "about the worst china ever produced in England," and that "but for the memorandum attached to it, it would certainly be taken for a good average Chelsea piece." In taking this view, I think he has rather overrated the merits of the piece. The potting is quite ordinary, and both the decoration and colouring have nothing of distinction about them. An Oriental design is attempted, but it is carried out in a very crude fashion. A Chinaman and a jar with one or two flowers and scrolls have been roughly daubed on in unattractive pink, green, and purple. There is

no touch whatever of the bright cobalt blue which is such a marked feature of Littler's work, as to have acquired the title of "Littler blue." There is nothing strikingly characteristic about the piece at all, and I feel sure that but for the memorandum not even the most astute judge of porcelain would have ventured to ascribe it to Littler with any confidence.

I cannot conclude without expressing my cordial thanks to the Committee of the Museum for their kind permission to reproduce the specimens here illustrated, and to the Curator for his courteous consideration and invaluable assistance.



NO. VI.—LONGTON HALL TEA-CADDY

**Admission Tickets for Three London Functions
By Ettore Modigliani**

IN a private collection of small prints belonging to Dr. Piccinini, in Rome—a collection which includes the artistic visiting cards of which I have spoken in *THE CONNOISSEUR* on a previous occasion—I have found three admission tickets, which ought to be peculiarly interesting to those who devote attention to those minute engravings which, be they visiting cards, or invitations, or trade announcements, introduce a graceful, elegant, and aristocratic note into the customs of the period.

I refer to three cards of invitation to three London functions: a ball at the Mansion House on the 17th of April, 1775, given by the Lord Mayor, the Right Hon. John Wilkes; a dinner given at the Guildhall on the 9th of November, 1792, by the Lord Mayor, the Right Hon. Sir James Sanderson; and the Coronation of George III. in Westminster Abbey on the 22nd of September, 1761.

The first was designed in 1775 by G. B. Cipriani, and engraved by Bartolozzi, for this particular ball,



Admission Tickets

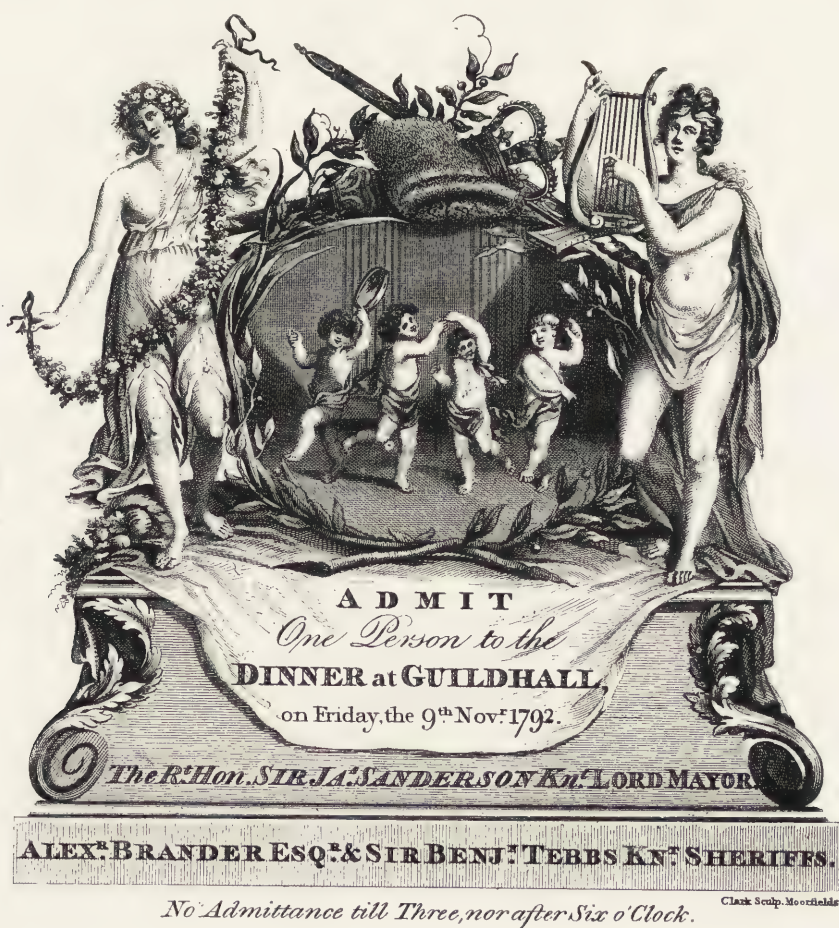
but served for more than twenty years* for many of the balls which were given at the Mansion House. Of course, on each of these occasions the former lettering was burnished off the copper, and a new legend substituted. There is, in fact, at the British Museum, in the collection bequeathed by Lady Bank in 1818, a proof of the same ticket by Bartolozzi, which is here reproduced, but with the last two lines of the lettering changed. It served for admission to the Mansion House Ball on April 28, 1796, given by the Lord Mayor, the Right Hon. William Curtis. The pleasing composition—Abundance and Pleasure—is characteristic of Cipriani and Bartolozzi, the line most elegant, the execution most accurate, recalling the best works of the famous Italian engraver. That even his contemporaries considered it worthy of being kept, though such things are destined to be destroyed, and that it was greatly prized by the man for whom it was executed, is proved by an old document, a letter written on Sept. 29, 1775, by the said Lord Mayor, the Right Hon. John Wilkes, to Philo-Wilkes (Samuel

Cutler), in which the following passage occurs: "Permit me then to send you a ticket, in which I was concerned, for the Easter festival of my Mayoralty. I saved it from the wreck of those spoiled by door-keepers. In my opinion it does honour to the two great artists, Cipriani and Bartolozzi, and to a country which distinguishes their merit, and I hope in time will emulate it."†

Not equally praiseworthy from the artistic point of view is the admission ticket to the Guildhall dinner, engraved by Clark, of Moorfields, the author of other similar Guildhall and Mansion House dinner tickets during the last years of the eighteenth century. The artist evidently tries to emulate his great contemporary Bartolozzi, but has neither his skill nor his genius, so that his composition appears cold and stiff, and his technical execution feeble and uncertain. In the same way the Coronation ticket, though historically of great interest, lacks those qualities of design and technique which are found in the Bartolozzi ticket, and in some other of those modest manifestations of art which are intended for only

* Andrew Tuer. *Bartolozzi and his Works*. London, 1881. Vol. II., p. 48.

† Andrew Tuer, *ibid.*



a short span of life—perhaps only a few hours. Its author, George Bickham the elder,* was indeed one of the mediocre engravers of the period, though highly esteemed as a penman; and perhaps the honour of being chosen to engrave the Coronation ticket was due to his fame as a penman rather than to his skill as an engraver. He tries to render the grandeur of the scene, but only succeeds in dwarfing the figures; he tries to suggest the life and movement, but instead of making the figures appear real, he can only create marionnettes; he wants to depict the pomp and splendour of the great Court

* The ticket is signed G. Bickham, *sc.*, under the figure sitting on the right on the steps of the throne. This can only be George Bickham the elder, who was still living in 1769, whilst George Bickham the younger died in 1758, three years before the Coronation.

event, but does not succeed in conveying an adequate idea of it in his uncertainty as to whether he is to give a real and convincing reproduction of the ceremony, or a fantastic and symbolical representation, such as is suggested by the figures of the Constitution, Faith, Art, Fame, and Victory.

Yet this ticket is an interesting and curious document, and is the more worthy of attention, since only a comparatively small number of these artistic invitation cards, which were generally adopted in the eighteenth and early nineteenth centuries, have been saved from destruction. At any rate the rare specimens to be found in similar collections suffice to show how much care was bestowed on these little things, and with what fine taste they were frequently decorated, in a century which tried to embellish everything with a breath of elegance and art.

*North Side First Gallery
Arch. 2 Row 13 Seat 132.*



Coronation Ticket WESTMINSTER ABBEY Sep^r 22: 1761.

W. Jones

Chas. Hargreaves





THE OXFORD AND OPPOSITION COACHES
W. FLAVELL, PINXT



By Leonard Willoughby

Part II.

I HAVE already alluded to the Gatehouse, which Mr. Gough, in his *Additions to the Britannia*, 1787, says, "is of such singular beauty, and in such high preservation, that perhaps a more elegant specimen of the architecture of the age in which it was erected cannot be seen." This Gatehouse has an arch obtusely pointed; in the spandrels appear the Kytson crest, a unicorn head erased. The space above is filled by a triple bay window, the domes of which are rich in scale work and crockets, and have basements or brackets elegantly terminated in pendant corbels: each square compartment in the lower division of the window contains a shield; that in the centre displays the arms of France and England quarterly, supported by a lion and a dragon, and ensigned by the Crown of England, with the motto, "Honi soit qui mal y pense," in a garter encircling the shield. On the frieze is, "In Dieu et Mon Droit." The shields depict



THE GATEHOUSE, HENGRAVE HALL

the arms of Cavendish, Margaret Kytson, Thomas Darcy, Earl Rivers, and Mary, his Countess.

Passing beneath the Gatehouse the South Cloister is entered, and immediately facing are the great doors opening to the Inner Court. This court is of stone, and embattled, and appears in its original state. On the north side is the great bay window of the Banqueting Hall, with its beautiful shields of arms in stained glass. On the east, south, and west sides are the windows—also with stained glass shields of arms—which light the cloisters and galleries above. The size of the Inner Court is about 51 ft. by 48 ft. The house itself, exclusive of the annexe built on the east side by Mr. Wood, is nearly square in plan, the Reception Rooms, running round on the east, south, and west sides, being entered from the Cloisters. The Banqueting Hall occupies the greater portion of the north side, having its windows looking into

the Inner Court. Since the original house was first built there have been many alterations made in the arrangements of the rooms, and, in fact—sad to relate—in the external appearance of the façade. When Mr. Wood, the present owner, purchased Hengrave, in 1887, he determined to restore or replace the house as originally built, and to efface, as far as possible, the alterations made in 1770. Thanks to the then owner—who fortunately died before he quite spoilt the place—it had lost its old appearance; the panelling had gone, and what was left was painted, grained, and varnished! The structure of the house is much the same as when built, except that a fine bay window in the south front was removed, which corresponded with the present beautiful window of the chapel on the same front. The wing on the east side was pulled down, but this has now been rebuilt in the most picturesque style, with gables and lattice windows, and contains the kitchens and offices.

The house is built in half brick and half stone, much of the stone being collected from the old abbeys in the neighbourhood when they were pulled down. Three tall chimneys on the west side built in red brick are interesting, for they display the old original Tudor rose, showing they were erected in the days of Elizabeth. At each end of the house are half octagonal towers, with cupolas in stone, the walls being embattled and in parts gabled. On the east side and almost touching the house is the old church embosomed in tall sheltering trees. This is the resting-place of many of the owners of Hengrave, and small as the church is, it holds some of the finest examples of monuments in the county. It was for many years closed, but now, thanks to Mr. Wood's munificence, it has been restored, and services are held here, to which the public are admitted. On the west side of the house is the Italian Garden, with its neat geometrical beds, trim cut yew hedges, and long terrace.

The "Summer Parlour," now used as the dining-room, which looks out to the east towards the picturesque little church, is panelled to the ceiling in oak, and contains several good pictures. The fireplace is a large open stone one, with bricks laid herring-bone pattern at the back, in front of which is a large old

iron fireback. The surround is of stone, with a large pediment at the top, on which are stone balls at the angles. Above this is a curious old fresco of seventeenth century work of arms and quaint device. The pictures are of Sir Charles Cornwallis, Ambassador in Spain, and Treasurer of the Household to Henry, Prince of Wales, Lady Kytson, his sister, Marie de Medicis, Basilea Gage, the Maid of Honour, Sir Thomas Kytson (by Holbein), the builder of Hengrave, and Sir Thomas Kytson, his son. There is also one of Katherine Gage—a reputed Velasquez; a large three-quarter length of Charles I. and Henrietta Maria—school of Vandyck; and one by Sant of Mr. J. A. Wood, R.N. The East Cloister, from which this room is entered, has on its walls old helmets, swords, Moorish guns, armour, and pewter. At the north end is the screen to the Banqueting Hall, which is entered on the left by two doors, over which is carved "Drede God," and "Honour the King." Coming south from the "Summer Parlour" the east staircase is passed. This is very handsome, with its massive newels of oak, and though undecorated is most effective. Beyond this



WINDOW OF THE PRIVATE CHAPEL

is the Library, originally styled the "Winter Parlour." This faces south—a most cosy, bright room, and one much used. It is lighted by a large mullioned window, in which are shields of old stained glass, some of the best in the house. Around the room are oak bookcases with leaded lights, the lead work being gilded; a very large open stone fireplace, placed here from another part of the house, with its huge steel firedogs, is very effective. When Mr. Wood set himself to work to restore Hengrave to its original

Hengrave Hall and its Art Treasures

state, it was found that the old stone fireplaces in the bedrooms, built flush with the walls, had been plastered up, in order that smaller ones might be built inside them. The original ones have now been exposed, and one can only marvel that they were ever allowed to be hidden.

The Library has a hearth of marble in a bold black and white pattern, which is in good contrast to the oak which surrounds the room, and the large stone fireplace. A tiny room leads out from the south-west corner of the Library, measuring some 5 ft. by 9 ft., and is used to hold a small writing table. From this again opens out a turret room, of which there are several round the house. These turret rooms, which adjoin bedrooms, were used,



OLD DRESDEN GROUP

scripts here, but these I cannot enter into for want of space.

Facing the Library is the South Cloister, in which the front entrance is situated. The walls are hung with pikes, old Cromwellian boots, halberds, and

no doubt, as powdering rooms. They are very small, with narrow entrances, and altogether too small for dressing-rooms, though some of them now are used to put a writing table in. Over the fireplace and let into the panelling is an old Dutch sea-piece, by Jean Beecq, 1676, and above the bookcases are several pieces of blue Oriental china. One picture, the *Ballad Singer*, by Opie, is charming, as is also a *Country Scene*, by Claude Lorrain. There is a valuable collection of old books and manu-



EIGHTEENTH CENTURY ITALIAN CABINET AND PAIR OF WILLIAM AND MARY CHAIRS

The Connoisseur

pictures. It is lighted on one side by windows looking into the Inner Court, and on these hang most interesting old coats-of-arms in shields of stained glass.

Passing down the cloister the entrance to the house on the left is passed, with the great doors to the inner court opposite on the right. Next to these comes Mrs. Wood's Parlour—once a servant's waiting room—a small room panelled in cream colour two-thirds of the way up. There is an open stone fireplace with

temp. Elizabeth. These are the original parchments, in good preservation, and now in frames behind glass. The chapel, used for daily prayers, though small—measuring some 28 ft. in length by 12 ft. in width—is lofty, and on the south side has a large bay window filled with beautiful glass. It consists of 21 lights of fine sixteenth century Flemish glass, and was brought by Sir Thos. Kytson the elder from the Low Countries (before 1540). The subjects are from the Creation and Old Testament history to the New



OLD SILK TAPESTRY PANEL

hood, a mullioned window with lattice panes, and pictures by Linnell of John Gage, the historian, and some by Bartolozzi. Here also is a small turret room. The next room to this is Mr. Wood's study—once the china room—which, like Mrs. Wood's parlour, is lighted on the south side by a mullioned window, in which are stained glass shields of great value. A large Egyptian carved screen, pictures by Peter Nasmyth, Van der Velde, Ruysdael, and Tennant, are the principal objects here. Adjoining this is the Chapel, and on either side of the door leading in are the old original grants of arms to Thomas Kytson, of Hengrave, 1527, *temp.* Henry VIII., and one of alteration of arms to Thos. Kytson, jun., 1568,

Testament and Day of Judgement. The colours of the old glass are very fine, and the windows contain an immense amount of detail. The floor is of black and white marble, and on the walls are several interesting paintings. Over the door is the nuns' gallery, with a trellised grating or grill in front. This is entered from the corridor over the south cloister, and has a window at the back looking down the west corridor. Either side of the door to the chapel are diminutive stalls and a few chairs, while beneath the window is the altar. The west side of the house is chiefly occupied by the Gallery, which with the Banqueting Hall are the finest rooms in the house. The Gallery is entered either from the west cloister

Hengrave Hall and its Art Treasures

or else from the vestibule at the north end of the room. The West Cloister contains much old oak, chairs, settees, benches, cabinets, pewter, armour, halberds, old Cromwellian boots, and several good paintings, including that of



LEEDS WARE BEARS

Lady Penelope Darcy, who married her three lovers in turn. The Cloister is lighted from the inner court, and, like the other windows, has shields of arms in stained glass. The Gallery, once consisting of three rooms, is now one grand long room, measuring 75 ft. in length by 19 ft. in width. It has a handsomely moulded ceiling, from which hang three silver plated spiders (chandeliers). The walls are panelled two-thirds of the way up, and are coloured green and

lined with gold. On the west walls are two open fireplaces, on which appear mottoes in gilt. At the south-west corner is a turret room filled from floor to ceiling with blue china. Half way down the gallery is a similar

room hung with tapestry. Above the panelling of the walls are a number of pictures, including one of James II. by Wissing. Huge firedogs with large silver-plated roses, and quaint old firebacks with elaborate and very curious subjects, add greatly to the appearance of the fireplaces. The furniture, chiefly Charles II. period, is covered in green silk damask and velvet. The colour of this charming room is an effective scheme of green and gold. The furniture—such as the commodes,



CHELSEA-DERBY FIGURES

tables, and cabinets— is quite a feature of the house, and amongst the best is an extremely beautiful and rare old Florentine shaped escriptoire enclosed cabinet of ebony with silvered mounts, the upper portion surmounted by one drawer, the centre representing "The Interior of a Temple," with tessellated floor, surmounted by elliptic-shaped mirrors with silver-mounted column supports, having a drawer over, enclosed by a panelled door with silver-mounted column and gallery pediment. This, together with the panels of the doors, is exquisitely painted in flower subjects, birds, and in-

sects by Madeline V. D. Erken. It is 36 in. wide. There is also a fine old marquetry cabinet with inlaid devices, vases, birds, enclosed by panelled doors, the insides of which are inlaid with stars in various woods. It stands 6 ft. 6 in. high. A charming 3 ft. 2 in. antique Italian walnut and marquetry side-table, finely inlaid with scroll devices on borders and panels, on shaped supports and cross stretchers, is another valuable piece of furniture. In addition to these is an ivory inlaid backgammon and chess table, a very fine old leather embossed three-fold screen, 8 ft. 1 in. high; a grand piano, with Jacobean supports. These, some valuable pieces of china and a piece of fine old silk tapestry, having an oval centrepiece representing a landscape



PHILIPPE, DUC D'ORLEANS BY MIGNARD

with historical figures surrounded by animals, birds, and floral designs, all help to make this delightful bright room the most charming of any. At the north end of the gallery a sort of cosy corner has been constructed near the fireplace, and with an eye both to effect and comfort. Leaving by the door to the vestibule immediately facing one are the grand stairs. The Vestibule is a square room panelled in old oak, containing a large oak press, some nice old inlaid chairs, and a large massive Jacobean table. One or two interesting pictures hang here, including one of *Philippe Duc d'Orleans*, brother of Louis XIV., by Mignard.

Immediately facing the grand stairs, and on the east side of the vestibule, is a fine old oak archway, opening to the Banqueting Hall. The woodwork of this—like the fireplaces upstairs—was hidden beneath plaster, until Mr. Wood's restoration discovered its existence. The Banqueting Hall measures forty-two feet in length, to the screen, and considerably more to the further wall above the screen, where the minstrel's gallery is placed. The roof is an open timbered one, resting on great corbels of stone. In width it is twenty-one feet only, which seems narrow in comparison with its great height. It is lighted on the south side by windows looking into the inner court, one of which is an enormous bay. Two other windows, somewhat high up, as



MARIE LESZINSKI BY VAN LOO

Hengrave Hall and its Art Treasures

well as the large bay, have shields of arms in stained glass, of the various owners of Hengrave, commencing with the Abbey of Bury. Following this are, de Hemgrave; Hethe; Stafford, 1441-1485 (Duke of Buckingham); Grey of Codnor; Stafford, 1485-1521; Kytson; Darcy of Chich; Gage; Browne (Kenmare); Lysaght; and Wood. The walls are panelled in oak to a height of fifteen feet, above which are several full length pictures of Mary Countess Rivers, Lord Manners, Lady Kytson, and Lord Darcy. In the centre of the north wall is the open stone fireplace, about which are painted the arms of Wood and Bateman-Hanbury. Above this is a fine black steel suit of Elizabethan armour and two crossed pikes. The carving on the top of the panelling is the vine pattern—pure Tudor—while over the two doors of the screen and in the panels are fleur-de-lys carved within circles, in addition to the words, "Drede God," "Honour the King." The great bay window, with its beautiful fan tracery, is a great feature here. Around it is placed a deep window seat, and in the centre of the slightly raised dais is a writing table. The floor of the dais is of black and white marble, as is also the surround to the hall floor. The furniture consists of old Jacobean tables, chairs, settees, and some delightful old cathedral choir stools. Against the screen on a table is a clock of Louis XIV. period, in a beautifully shaped Boulle case mounted in chased ormolu with masks, busts, and claw terminals, surmounted by a draped figure of "Triumph." The dial is by Joyce. This clock belonged to James II., and was given by Mary d'Este, the Queen, to her Maid of Honour, Basilia Gage, the youngest daughter of Sir Edward Gage of Hengrave.



BOULLE CLOCK

DIAL BY JOYCE

by Lely, on the frame of which appear the following doggerel lines:—

"Did not a certain lady whip
Of late her husbands own lordship?
And though a Grandee of the House
Claw'd him with fundamental blows,
Ty'd him stark naked to a bed post,
And firked his hide as if she had rid-post,
And after in the Sessions Court
Where Whippings judg'd had honour fort."

In my previous article I referred to this lady and the subject of the above lines. Other pictures are of Robert Spencer, by Sir J. Reynolds; Dukes of Marlborough and York, by Kneller; and one by an unknown artist of Elizabeth Countess Rivers. Near

Leading from the vestibule of the grand stairs is the North Hall, once a breakfast-room, and from this the Smoking Room is entered. Like the other rooms this also has a turret room, as well as a cosy corner by the side of the fireplace. It was once a bed and dressing room, and opened into the breakfast-room. The pictures here are by Teniers, Guardi, and Barker of Bath, and look very well against the oak panelling which extends to the ceiling. Outside this room, in the north hall, is a flight of stairs which lead to the bachelors' quarters on the north side. On the walls of this hall are assegais and South-sea weapons, cross bows, and one of the numerous versions of Quintin Matsys's *Miser*. There is also a replica of the Vatican Venus in white marble. Ascending to the first floor by the grand stairs which are lighted by a great mulioned window overlooking the Italian garden, several fine paintings hang on the walls. One of these is of Lady Monson,

to the top of the grand stairs is the Elizabeth Room, so called because this monarch used it. It is now a billiard room, panelled in oak to the ceiling, with a hammer beam roof. A picture of Elizabeth is let into the panelling over the fireplace. Here also is a turret room like the smoking-room below, and at the east end is a deep recess, slightly raised, and large enough to hold a card table. The billiard table is an exact reproduction of a genuine Charles II. table, and is in oak, with ebony inlay. It is copied from the one in that most interesting of old houses—Rushbrook. The most interesting of the bedrooms is the Court Room, which is nearly square, with a deep bay looking into the inner court. The window is mullioned with four lights, lancet-shaped, with cusps and shields of stained glass. The ceiling is cross-hammer beamed, finished so as to make a dome in the centre. Around the lower portion of this dome is a wide oak cornice. Across one corner of the room is an open stone fireplace decorated with three Tudor roses. The walls are hung with reproductions of arras hangings. The bed is Elizabethan; the canopy of crimson stamped velvet, with gold and crimson tassels. The furniture is Jacobean. The doorway to each bedroom is of oak, set flush in plain white plastered walls. These are square at the top and arched beneath. In the centre of the lintel on a scroll in old English lettering is the name of each room, such as the "Rose Chamber," or the "Oriel Chamber." The doors are of solid oak, and the handles and locks of quaint early English design in steel. The corridors to the bedrooms, like the cloisters beneath them, are filled

with valuable objects, furniture, pictures, china, and curios. The West Corridor contains some marquetry cabinets and a large collection of china, some of which is very quaint, especially the old Nottingham ware. In the East Corridor is an old upright clock in black case, with finely chased French ormolu enrichments of Louis XV. character, with caryatide and cupid terminals, masks, &c., surmounted by a crouching winged monster. The embossed brass dial is by William Jourdain, of London. The Bachelors' Corridor occupies the north side of the house, and consists of a succession of very comfortable little rooms. They are all filled with Jacobean furniture; in fact, some of the old pieces in many houses would find their position in reception rooms rather than in "mere man's" quarters.

The length of this passage is 71 feet, the long, narrow and somewhat dark corridor being broken by a succession of oaken arches, which are decidedly effective. Enough, I think, has been said in conjunction with my illustrations to show that Hengrave Hall is a more than ordinarily charming house. In fact, there can be but one opinion—that of its kind it stands alone. Thanks to the picturesque style of architecture of its day—a period which no other era before or after has improved upon, at any rate for outward appearance, and in this instance, thanks to the present owner, whose good taste and judgement has been unassailable in the careful way he has restored it on its original lines, Hengrave is distinctly one of those beautiful places the County of Suffolk may feel proud of having in its midst.



MARY DARCY, COUNTESS RIVERS

Forthcoming Books

IT may safely be asserted, without fear of contradiction, that the dainty water-colour drawings executed by Birket Foster appeal to the majority of the British public more than the work of any other artist. He produced scenes from nature with such exactness and minuteness of detail that the most uninitiated in art are able to understand and appreciate them, but the chief features in his paintings are the poetic feeling with which he endured them and the care with which his compositions were selected. He revelled in sunny landscapes with roaming sheep, and with rustic children playing in the foreground, and in the peaceful red-bricked cottages, with thatched roofs; it is, perhaps, by these scenes of rural England that Birket Foster is best known. His admirers will therefore welcome a volume treating of this artist which is shortly to be issued by Messrs. A. & C. Black from the pen of Mr. H. M. Cundall, with ninety-one illustrations (seventy-five in colour) and numerous thumb-nail sketches.

MR. HAYDEN, who has already issued *Chats on China* and *Chats on Furniture*, is shortly publishing, through Mr. Fisher Unwin, a third volume, entitled *Chats on Old Prints*. Amongst the features of the book are explanatory definitions accompanied by enlargements of portions of prints, which should prove valuable to the beginner in identifying the different processes, illustrations of a print during various stages of its progress under the engraver's hand, and typical examples of prints by well-known masters in wood and line engraving, stipple, mezzotint, lithography, and etching. The volume will be illustrated with over seventy full-page plates, and will include a glossary of technical terms, bibliography, and a full index of more than 350 of the principal English and foreign engravers from the sixteenth to the nineteenth centuries.

M. REINACH's valuable manual has been welcomed with such enthusiasm that Mr. Heinemann feels encouraged to issue a new and cheaper edition. This new edition has been revised and corrected throughout by the author, some new illustrations have been added, certain unsatisfactory blocks have been replaced by new ones, and the bibliographies have been expanded and brought up-to-date.

The History of Art throughout the Ages
By S. Reinach

MESSRS. CONSTABLE & Co., who recently issued *Art Enamelling on Metals*, by Mr. H. H. Cunyng-hame, will shortly issue another volume by the same author entitled *Time and Clocks*, a Description of Ancient and Modern Methods of Measuring Time. By the aid of many practical and pertinent illustrations the author makes clear the methods employed in all ages for measuring and indicating time. The principle of the sundial, the water clock, the portable sundial (the forerunner of the watch), the grandfather's clock, and the chronometer are lucidly dealt with, as well as the various improvements that have resulted in the most modern forms of mechanism.

Time and Clocks
By H. H. Cunyng-hame

MR. LAWRENCE BINYON, who has devoted many years to the study of the career and influence of William Blake, is shortly issuing through Messrs. Methuen the first volume of a two-volume work, *A Study of Blake: the Man, the Poet, and the Artist*. Mr. Binyon's introduction consists of three essays treating of Blake in his different phases, followed by a brief introduction to the "Job" and descriptive notes on the several plates. The second volume will contain the 54 beautiful plates of "The Songs of Innocence and Experience," reproduced in the size and colour of the originals from the fine copy lately in the possession of Lord Crewe.

William Blake
By Lawrence Binyon

MESSRS. MACMILLAN have in preparation a reprint of Mrs. Frankau's well-known essay, which was published a few years ago with her selection of characteristic pictures of the period. The essay traces the early history of engraving and the gradual emergence of the craving for colour. Her record is not so much one of dates and facts relating to technical processes as a human chronicle of the workers in the long chain of gradual achievement, up to its culmination under Bartolozzi.

Eighteenth Century Colour Prints
By Mrs. Frankau

MESSRS. METHUEN are issuing early in November a luxurious edition in a large form of Mr. William Heywood's well-known translation of *The Little Flowers of St. Francis*. The great feature in this edition is the series of illustrations from early Italian painters, of which there are about forty.

The Little Flowers of St. Francis

Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

"ST. GEORGE AND THE DRAGON," BY BENJAMIN WEST.

To the Editor of THE CONNOISSEUR.

SIR,—I have in my possession a painting of *St. George and the Dragon*, signed West, 1820, similar to the painting by West at Hampton Court. Could you assist me through your columns in ascertaining whether Benjamin West painted a replica of this work?

Yours faithfully,
W. P. O.

during the time of the Normans, when "hog-money" was a tax paid by the owners of swine for the right for them to feed in the Royal forest. There is also the more modern derivation originating in the Bermudas, where a colony formed in 1612 had copper coins plated with silver struck on the obverse with the effigy of a hog. Have the words "hogmanay" and "hog-money" any connection?

Yours faithfully,
T. C. R.

THE DERIVATION OF THE TERM "GLOBBED."

To the Editor of THE CONNOISSEUR.

SIR,—Being a regular reader of THE CONNOISSEUR from the beginning, I should be glad if you could



ANTIQUE CHEST

ANTIQUE CHEST.

To the Editor of THE CONNOISSEUR.

SIR,—I enclose photograph of a small brass bound box, 15 in. long by 9 in. wide and 9½ in. deep. I have also a smaller and a much larger one. A similar one is in the South Kensington Museum, and is described, "Treasure Box, oak, veneered with lignum vitæ, mounts in brasswork, English seventeenth century." Perhaps one of your readers may be able to supply further information as to origin and date. The ornate character of the work certainly points to foreign workmanship.

Yours faithfully,
V. L. O.

WHAT IS HOG-MONEY?

To the Editor of THE CONNOISSEUR.

SIR,—As there are so many derivations of the term "hog-money," could you assist me at arriving at its true meaning? Some claim that the term originated

give the derivation and proper spelling of the term "Gloubered" or "Globbered" as applied to Eastern china re-decorated for the European market.

Yours truly,
H. W. H.

PERIWIGS IN FRANCE.

To the Editor of THE CONNOISSEUR.

SIR,—Could one of your readers inform me when periwigs were first worn in France?

Yours, etc.,
J. K.

THE FIRST MAP OF LONDON.

To the Editor of THE CONNOISSEUR.

SIR,—Is an earlier map of London known than the bird's-eye view of London in the time of Henry VI. (1422-1461) preserved in the British Museum?

Yours, etc.,
ALPHA.

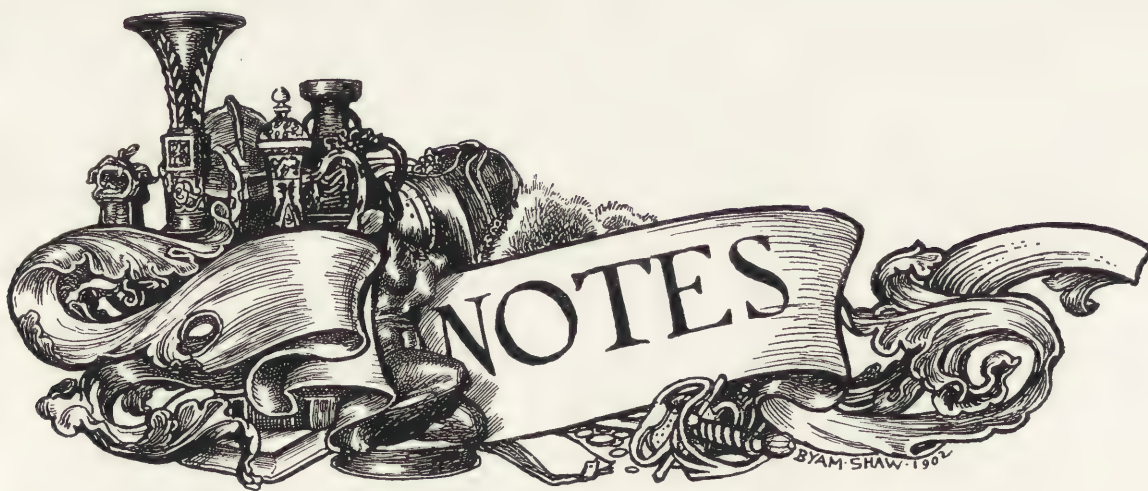




Sir Joshua Reynolds, Pinxt.

S. W. Reynolds, Sculp.

LESBIA

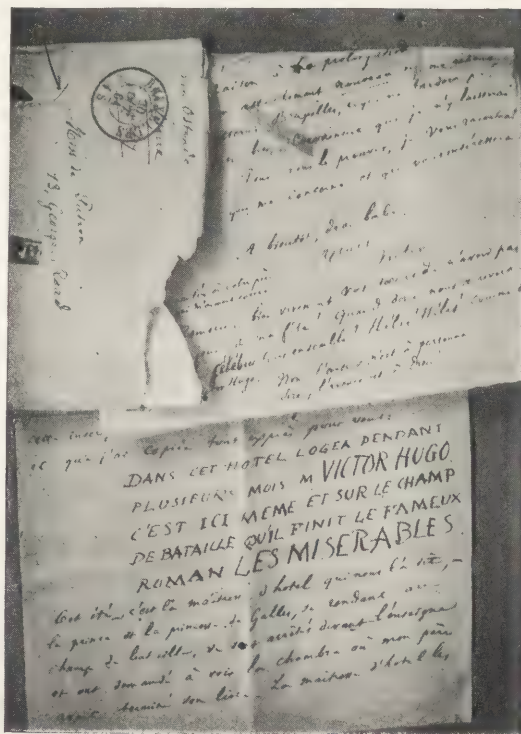


THE accompanying illustration is of one of the many "Billets d'Amour," now in my possession, written by M. François Victor Hugo to his fiancée, Mme. Emilie Du Patron, of 13, George Road, Guernsey. This letter is a valuable addition to the already well-known biography of his father, M. Victor Hugo; for visitors to Hauteville House (Hugo's residence during his exile) are informed that the whole of his best work of fiction, *Les Misérables*, was written there, a statement which has been quickly followed by Mr. Wack and other present-day writers, and which can now be condemned on the authority of this letter.

It occupies three pages of ordinary foreign note-paper. At the top left-hand corner of the first page appears the following intimation in French, of which the following is a literal translation: "Write to me always to the same address, 'Hotel De La Porte,' Rue Fossé Aux Loups, Brussels, Belgium." And at the right-hand corner appears the date, *i.e.*, Sunday, the 27th inst. "Here," he writes, "at the village of

Mont St. Jean you will see an inn, which bears on a large sign-post this inscription, which attracts the attention of passers-by and which I have copied expressly for you." The following is a literal translation of it: "In this hotel lodged during many months M. Victor Hugo. It is here also and on the field of battle that he finished the famous romance, *Les Misérables*." Then he next states "that the Prince and Princess of Wales, while on a visit to the battlefield, noticing this sign required the proprietress of the inn to show them the room where his father finished his famous work." He tells us that on their arrival there they remained for some time deep in thought. Therefore our present King and Queen are among the many who can verify the statements made in this letter.

The reader's attention is directed to the illustration. To the left is the envelope bearing the date, post-mark, address, etc.; to the right is the portion of the second page containing the intimation that now sets at rest one of the many errors current in Guernsey, etc., concerning the life and writings of M. Victor Hugo.—A. M. NAFTEL.



F. VICTOR HUGO'S LETTER



SCENE FROM "A RAKE'S PROGRESS"

IN THE COLLECTION OF F. W. MASTERS, ESQ., DONCASTER

THE accompanying illustration reproduces what there is good reason to believe was an alternative design for Plate IV. of *A Rake's Progress*, for we know that Hogarth was not entirely satisfied with the fourth picture of the series, which has been pronounced weak, hesitating, and unequal to the others. The design is strongly Hogarthian, and bears so many of his characteristic touches that, taken into consideration with the history of the picture itself, little doubt can exist that it was from the brush of that master. But whereas in the fourth picture of the series, now in the Soane Museum, entitled *The Arrest*, the scene is laid at the top of St. James's Street, where the rake, arrested by a bailiff for debt, is emerging

from his sedan chair, this, the alternative design, depicts Covent Garden.

The reason why Hogarth rejected this picture in favour of *The Arrest* can only be guessed at. Perhaps it was because he had chosen Covent Garden for the Morning scene in *The Four Parts of the Day*; or possibly because St. James's Street afforded a better field for his satire upon the vices of the rich and of the male sex, which is the special feature of *A Rake's Progress*. Here we see in the background the chapel known for its ugliness as Inigo-Jones's Barn, and beside it the curiously-shaped chimney of Tom King's Coffee House. In the centre, surrounded by a motley crowd such as Hogarth loved to represent, is a sedan chair, on the roof of which straddles the rake, bludgeon

Notes

in hand and dishevelled in dress, while inside can be seen the face, bust, and arm of his mistress. The link-boy in front with flaming torch, the bearer with lighted lantern, the rake's appearance suggestive of a long night's carouse, and the distinctness with which each figure can be discerned, denote the early hours of morning; while the boy with the Italian organ, the scarlet-coated beadle and sheriff's officers, the stalls of the vegetable women, and the babies in arms add a finish to the story, and the enormous leek in the officer's hat, repeated in *The Arrest*, fixes the date as St. David's Day, which was also Queen Caroline's birthday.

A Rake's Progress was painted by Hogarth when staying at his summer residence at Isleworth, and at the end of 1733 he was engaged in engraving the plates from which were struck the prints delivered to subscribers two years later. There is a second state of the print of the fourth plate, showing that the painter was still dissatisfied with that part of his work.

A few years earlier he had become connected with Jonathan Tyers, the proprietor of Spring Gardens, afterwards called Vauxhall, and to him he suggested the embellishment of the pavilion and supper-boxes with paintings.

Tyers accepted the suggestion, and Hogarth painted for him the *Four Parts of the Day* which Hayman copied, the originals of which perished by fire, though Hayman's copies are still in existence.

Among other pictures which Tyers obtained was the alternative but rejected design for No. 4 of *A Rake's Progress*, and when in 1841, Vauxhall Gardens having been closed, a sale was held of the moveable property, this picture, described in the catalogue as *A Scene from the Rake's Progress*, was bought for £9 15s., the highest price realised at the sale, by a Gainsborough solicitor, after whose death it passed into the possession of its present owner.

This picture has neither been copied nor engraved; no

description or mention of it has been published hitherto, and it has never been exhibited to the public.

SINCE the trouble in China collectors have had many opportunities of becoming possessed of rare specimens of old China porcelain of great value, and those in India have been more fortunate in this respect than their brother collectors in Europe, as the Expedition was composed mostly of men from India. Several valuable specimens have recently changed hands in Bombay, but the most unique of these is the mammoth vase here illustrated. It is said to have no pair, and is a record of a war. The warriors who took part in it are depicted and their history given, together with details of the valourous deeds performed by each. Each man's name is given and his record written in the tablet

beside his picture. The base and neck are decorated with four five-clawed dragons, which goes to prove that the vase is Imperial.

Good judges make this mammoth vase, which is 52 in. high and 56 in. in circumference, to be of the Tai Hsing dynasty, namely, the Emperor Tsaung-te, 1636. It is remarkably well coloured and in excellent preservation.

IN continuation of our series of sporting prints we have as one

of our plates this month the reproduction of a spirited coaching print, *The Oxford and Opposition Coaches*, a typical example of the work of Robert Havell. Robert and Daniel Havell were well-known engravers in the early part of the nineteenth century, and produced conjointly in 1812 *Picturesque Views on the Thames*. Robert engraved also *Views in India* (1837), and Daniel the plates for an *Account of the Theatres of London* (1826).

By a printer's error the artist's name is incorrectly given as W. Flavell.

Old Chinese Porcelain in India



OLD CHINESE VASE
PAINTED IN ENAMEL COLOURS



BOY BLOWING SOAP BUBBLES BY G. WILLE, AFTER NETSCHER
(FROM "ENGRAVING AND ETCHING")

WORKS of general reference on the subject of engravings and etchings are remarkably few, and an English translation of Dr. Lippmann's *Der Kupferstich* is a welcome addition to the list. The German volume is the official handbook of the print collection, in the Royal Museum at Berlin, of which Dr. Lippmann was keeper for many years. It is obviously intended for the serious student rather than for the amateur. Its method is severely historical, with much illuminative criticism and careful examination of the influences that moved and directed men and schools. Admirably clear and compact, with a good index and a short bibliography, it makes an ideal handbook for purposes of study and reference.

Page after page testifies to the accurate knowledge and painstaking research of the author, and to the care with which Mr. Max Lehrs has revised the work since

his predecessor's death. Wider practical knowledge and technical experience might perhaps have improved the introductory chapter on tools and processes, but few save the craftsman will find much therein to cause complaint. Later on in the book, one rather wonders to find that the existence of "Peregrino" as an early Italian engraver of nielli is still accepted, and that an illustration of his work is given. It is true that Bartsch, Duchesne, Passavart, and other authorities have all given credit to the personality of "Peregrino," but the falsity of his existence was exposed by Fisher, as long ago as 1886, in his *Introduction to the Early Italian Prints in the British Museum*. The "Peregrino" nielli were among the forgeries dispersed from Venice by skilful agents at the beginning of last century under the direction of the notorious Count Cicognara. Another matter of surprise is that the author of the earliest known Spanish engraving is assumed on the strength of his signature "Fr. Domenech" to be a Dominican friar from Italy, settled in Spain. This is



BACCHANTE BY G. D. TIEPOLO (FROM "ENGRAVING AND ETCHING")

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transparently impossible. The abbreviation "Fr." for the Spanish "Fray," instead of the natural "Francesco," is entirely conjectural, and Domenech is unquestionably a surname of Catalan form. It may be added, as a point apparently unnoticed, that in this print St. Eulalia holds a medallion bearing the arms of Valencia, which probably gives a clue to the place of its origin. These, however, are points that do little to depreciate the value of a book giving a complete historical and critical review of engraving and etching in Europe to the opening years of the nineteenth century.

Mr. Martin Hardie's work of translation has been done with thoroughness and accuracy, and though not called upon to edit the original, he has been well advised in adding a few important English books to the bibliography, and in making some useful additions to the chapters on English Engraving and Colour Prints. The book is pleasing in form and binding, and contains numerous well-chosen illustrations.

THE red earthenware jug here reproduced was found in 1884 amongst the débris from the ancient lead mines at Priddy at a depth of about 15 ft. from the surface, where it had doubtless been left by one of the workmen of old and the accumulations of débris from time to time had buried it deeper and deeper, until the subsequent removal of this débris for the extraction of its metallic ores brought the jug once more to daylight. The jug was examined by Mr. Doulton, of the British Museum, who pronounced it to be of late fifteenth century manufacture. The mines on Mendip date back to a very remote period, and were certainly worked by the Romans. They were in very active operation during fifteenth and sixteenth century times.

THE portrait of Madame La Princesse de Conte as a jardinière, which forms the frontispiece of the present number of THE CONNOISSEUR, is the work of Drouais le Fils, signed and dated 1767, and figured at the recent exhibition of French eighteenth century

paintings at the galleries of Messrs. Duveen Bros., in Bond Street. Though typically French in type and execution, and more particularly in the academic treatment of the landscape background, the portrait has, as far as the attitude of the figure is concerned, much of the grace and charm of English eighteenth century portraiture. François Hubert Drouais (1727-1775), whose works are by no means frequently met with in English collections, was successively a pupil of Nonnotte, Carl Van Loo, Natoire, and Boucher, but of all his teachers none exercised a more potent influence upon his style than Natoire. Of his most famous works the Louvre possesses the portrait of Charles X. and of his sister, the Queen of Sardinia, at the ages of six and four respectively; the Orleans Museum, a portrait of the Marquise de Pompadour; and the Amiens Museum, a portrait of the Dauphin, the son of Louis XVI.

In the article in the present number on the collection of Mr. Pierpont Morgan will be found a full account of the vicissitudes of Gainsborough's famous portrait of the beautiful Duchess of Devonshire, which gives an additional interest to the unfinished sketch of the fair Duchess by Sir Joshua Reynolds at Chatsworth, which we reproduce as a plate by permission of His Grace the Duke of Devonshire.

ENGRAVINGS after Sir Joshua Reynolds by the great engravers of the eighteenth century, though published

at a small price, have so increased in value that the majority

of them are quite beyond the reach of the average collector. Collectors are therefore now giving their attention to the smaller plates by the masters of the nineteenth century, chief amongst whom was S. W. Reynolds, who engraved a whole series of these small plates, later engravers increasing the number to over 800. One of these—*Lesbia*—which we reproduce as a plate this month, is worthy to rank with *The Age of Innocence* and *The Strawberry Girl* as an example of

Georgiana,
Duchess of
Devonshire

Lesbia, by
S. W. Reynolds
after Sir Joshua
Reynolds



FIFTEENTH CENTURY EARTHENWARE JUG

Sir Joshua's felicity in depicting the very essence of innocent childhood.

S. W. Reynolds the engraver stands well in the front rank of nineteenth century engravers. An artist as well as an engraver, his prints display besides great technical skill a high artistic excellence. His life's work included nearly 350 mezzotint portraits, a large number of fancy subjects, and a series of plates in etching and stipple.

In the Art Library of the Victoria and Albert Museum is

An unpublished Manuscript by Wenzel Jamnitzer

a valuable and interesting manuscript, which embodies an unknown work by the great German goldsmith, Wenzel Jamnitzer. It has never yet been transcribed or published, and may come as treasure trove to the German scholar who has patience to elucidate its crabbed writing and solve the full problem of its origin, interpretation, and history. There is no apparent reason for doubting that it is an autograph manuscript by Jamnitzer, and in any case it is of particular value as a document relating to a world-famous craftsman and his work.

The manuscript deals with surveying, mensuration, perspective, astronomy, and the various instruments required in these and other sciences. It is contained in two volumes, in a contemporary leather binding, with strap-work ornament, which bears the date 1585.



FROM A DRAWING BY WENZEL JAMNITZER



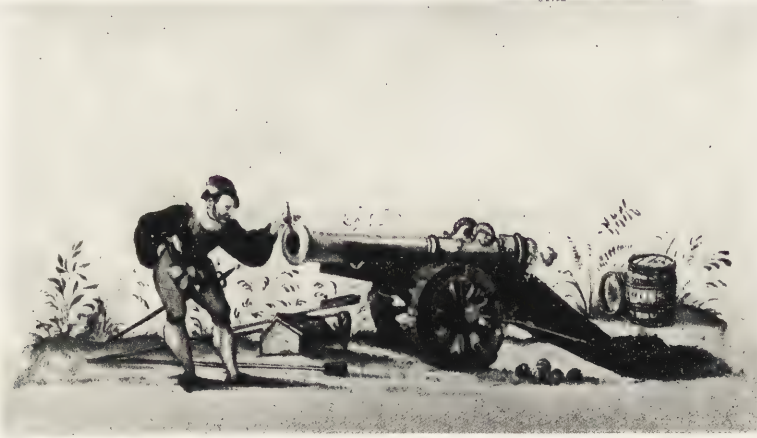
DESIGN FOR A CUP BY WENZEL JAMNITZER

The whole is in perfect preservation, and the twenty-nine careful illustrations retain all the brilliance of their original colouring. Each of the volumes has an illuminated title, which may possibly be the work of one of the Neudörffer family of writing masters at Nuremberg; but this is a mere suggestion which requires expert support. The full title of the first volume reads *Ein gar Kunstlicher und wolgetzierter Schreibisch sampt allerhant Kunstlichen Silbern und vergulden newerfunden Instrumenten so darin zu finden zum gebrauch der Geometrischen und Astronomischen auch andern schönen und nützlichen Künsten. Alles durch Wentzel Jamitzer Burger und Goltschmidt in Nurmberg auff's new verfertigt. Anno Domini, MDLXXXV.*

As a colophon, apparently in a different hand, come six lines of rhyme, showing that the manuscript was completed on October 19th, 1585, less than two months before Jamnitzer's death.

Als fünfenhundert achzig 5 Jahr
der Neunzehnd Im October war
Dis's werk gebraucht en gutem endt,
durch Wenzel Jamnitzer genendt
Darnach, auf fünffzehnen december
Ist seliglich Verschieden er
1585.

The three illustrations selected for reproduction exemplify the extraordinary versatility of craftsmen such as Jamnitzer. This famous citizen of Nuremberg is justly reckoned the most renowned



FROM A DRAWING BY WENZEL JAMNITZER

of German goldsmiths, and peculiar interest is therefore attached to the design for a gold cup. It is typical of the goldsmiths' work produced in Nuremberg, the active centre of the craft, at the most flourishing period of its existence. The design shows simplicity and fine balance; and it is noticeable how Jamnitzer in his construction of industrial objects paid the same attention to careful proportion which his fellow-citizen, Albrecht Dürer, devoted to the study of the proportions of the human form.

It is of interest to recall that Jost Amman's engraved portrait of Jamnitzer shows him at an advanced age, with a long white beard reaching to his belt. He is seated at a table with a geometrical instrument before him.—M.H.

THE oak chest shown in the photograph here reproduced is one which has caused a diversity of

Oak Chest opinion with regard to the date of its carving. It is most unusual to find a top rail with carved figures of animals. These are probably a dog and a rabbit, and a dog and a sheep or, perhaps, a deer. The prominence given to acorns leads some to think that the chest was made after the year 1660; but, in the opinion of a South Kensington expert, oak leaves and acorns is too natural an ornament upon which to fix a date. In carving of this kind there is little

to go by within a period of thirty or forty years; some out-of-the-way parts of the country were bound to be behind in following the ruling style. At the same time, owing to the general appearance and the frequent repetition of a description of Tudor rose—which should be noted as composed of four divisions instead of the usual five—as well as the round-headed arches, the date may be more safely placed as that of the latter part of the sixteenth or early part of the seventeenth century, the remainder of the carving being in keeping.

One well-known dealer—whose opinion is of value—declares that owing to certain arrangement round the key-hole he knows the date to be 1661. I do not agree with his conclusion. The small heads on each side of the escutcheon are curious. Whenever the chest may have been made, J.H., if he were now alive, would be congratulated on the possession of a piece of work out of the common and of beautiful design. It was bought at a small sale near Church Stretton, Shropshire, last year (1905), and was no doubt made in the district.—H. S.

FEW periods have been so rich in mezzotint engravers as that represented by the latter half of the eighteenth century, and pre-eminent among the names which made that period stands that of Valentine Green, the Historian of Worcester.

Hitherto unknown
Mezzotint Engraving
by Valentine Green



OLD CARVED OAK CHEST

The Connoisseur

Originally a pupil of Robert Hancock, by whom many of the plates in his *History of Worcester* are engraved, this master of mezzotint soon excelled his instructor, and there are probably few exponents of this form of engraving whose works are so eagerly sought after by collectors and connoisseurs, or whose plates have been so thoroughly chronicled and tabulated.

Yet, strange though it may seem, there is one which has escaped the notice of the many searchers, only to be brought to light within the past few weeks by the present owner.

The subject of this engraving, which appears in our illustration, is *John Mitchell*, after L. F. Abbott, and it is remarkable that there should be in existence another and a different plate of this subject by the same author. This second and known engraving, a specimen of which is in the British Museum, has been duly catalogued by Challoner Smith, and it is interesting to compare the data given by him with those of the plate illustrated above.

CHALLONER SMITH.

John Mitchell (undated), after L. F. Abbott, fully to waist in square border, sitting direct towards left, facing and looking full, powdered hair, plain coat buttoned, left arm on table before him, landscape in distance left, 14½ in. by 12 in.

THE NEW PLATE.

The same but there is no border. The engraved part is 17½ in. by 14 in.

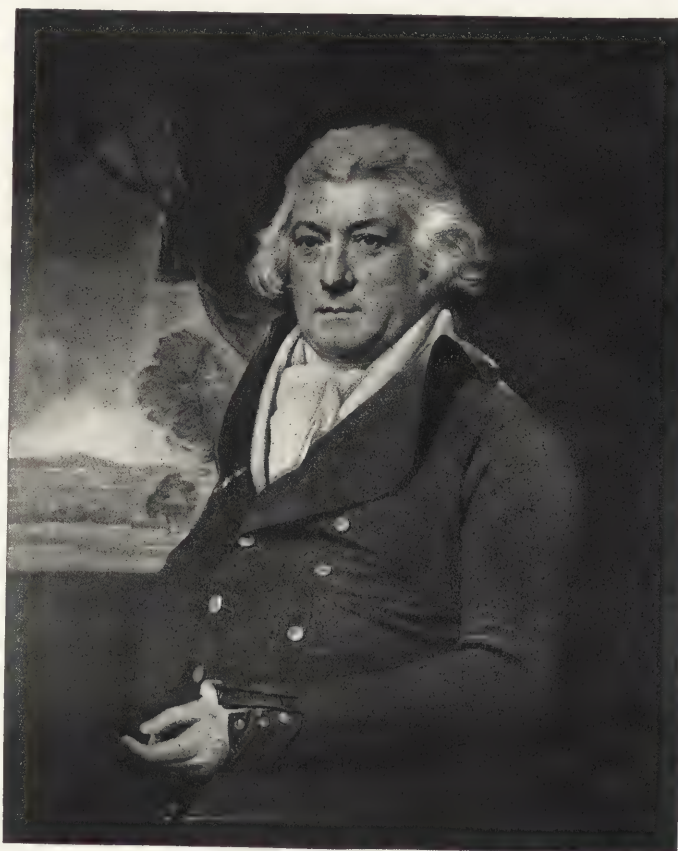
Inscribed, "painted by L. F. Abbott, engraved by V. Green, Mezzotinto Engraver to His Majesty and the Elector Palatine."

CHALLONER SMITH.

Inscribed, "painted by L. F. Abbott, engraved by Valentine Green, Engraver to His Majesty and the Elector Palatine."

There is therefore a wide difference between the sizes of the two plates, although the treatment of the subject in each is very similar; but it is in the finish of the two that the main difference lies. Mezzotint engraving during its best days undoubtedly

owes much of its unique charm to the fact that in most cases the engravers had a free hand, and were rarely hampered by the exacting requirements of publishers, or by other conditions unfavourable to artistic production, such as appertain at the present day. It is well known that in those days the master very generally manipulated his plate entirely from the commencement, even exercising a personal super-



JOHN MITCHELL, BY VALENTINE GREEN, AFTER L. F. ABBOTT

vision during the important processes of inking and taking the impression; hence every detail owed something to his artistic inception, and art entered as largely into the production of the engraving as into the original picture of which it was the copy.

The plate illustrated above probably shows Valentine Green at his best. The delicacy of treatment, more especially in the engraving of the face, are characteristic and convincing, whilst the soft gradations of shade and the subjugation of the minor details to the important subject, the portrait itself, without, however, sacrificing the definiteness of such detail, or merging the outline in a mere hazy background,

Notes

are so admirably rendered as to stamp this plate as one of the finest he engraved, and in every way worthy of his great reputation.

It is not so, however, with the second and smaller plate, in which the subject is not nearly so finely executed, and in which the artistic treatment so apparent in the larger one is somehow lacking. It is therefore of considerable interest to speculate as to the reason why these two plates of the same subject should have been engraved.

This reason is at once apparent when the two engravings are compared side by side, for although the larger one is more finely finished, yet the smaller one, owing, no doubt, to its reduced size, is more pleasing pictorially.

In the absence of dates—both plates being undated—it is highly probable that the larger plate was engraved first, and being disliked by the patron was subsequently replaced by the smaller one. This view is supported by the reflection that it is reasonable to suppose that Valentine Green would unintentionally and unconsciously take less pains over a repetition of the same subject, since a considerable amount of enthusiasm present in the engraving of the original would be lacking.—F. R. BRIGGS.

EACH of the services here reproduced has two sets of cups of different shapes, and are of the Flight, Barr and Barr period (1817 to 1840). The heavier pattern has a succession of medallions in dark cobalt blue, covered by a geometrical gold ornamentation, and the whole is outlined with a waved gold line. Between the medallions there is

much gold tracery, small dots and sprays of hanging leaves, the pattern being completed by a gold waved line at the top and a joined gold chain at the foot. The sugar basin is particularly graceful, and has an oblong stand, two curved handles and a gold-topped lid.

The shapes of the two services are much alike, but the patterns are very dissimilar; the lighter pattern is artistically superior, the blue cobalt lines being much more delicate in design, but the bolder medallions are the more showy. There is an amount of red, somewhat of a terra-cotta hue, in the lighter service; the pattern consists of a red inverted conventional flower, with leaves partly covering the head of the flower, upon which is minute gold tracery. This centre motive is carried out in minor form of buds and smaller leaves. This pattern is also bordered by a band of gold. Both services are handsomely gilded. Unfortunately there is no trace of the origin of either design, for no old pattern records are now remaining.

The fine Museum at the Royal Worcester Porcelain Works is as good as a reference library, and Mr. Haywood, the Art Expert, kindly showed the owner of the two services many pieces of porcelain of the same period, hoping to trace the origin of either of these patterns. He told a sad story of Worcester counterfeits being made abroad and sold cheaply in this country, with the Royal Worcester mark upon them. The "biscuit" china in particular, which, owing to its popularity, the company regard as the china of commerce, that delicate cream coloured ware, highly decorated with flowers, is literally dumped upon this country by Germany, and sold at the rate of sixpence a jug.

Two Worcester China Tea Services



WORCESTER TEA SERVICE

FLIGHT, BARR AND BARR PERIOD



WORCESTER TEA SERVICE "FLIGHT," BARR AND BARR PERIOD

CHARLES WILKIN, the engraver of one of our colour-plates, *Children Relieving a Beggar-Boy*, in the present number, was a master of stipple.

**Colour-Plate,
after Sir W.
Beechey
By C. Wilkin**

Born in 1750, he executed many plates after Hoppner and Reynolds, including the much-prized plate, *Laay Cockburn and Children*, after Sir Joshua's famous picture which was recently bequeathed to the Nation by the late Mr. Alfred Beit. Another of his plates, *Master Hoare*, was reproduced in our September number. Sir William Beechey was chiefly known for his portraits, of which he executed many hundreds, sending no less than 362 to the exhibitions at the Royal Academy in sixty-four years. For some mysterious reason this artist's work has in the not very distant past been sadly neglected by collectors, but signs are not lacking of his works at last receiving their due meed of appreciation. He painted a few fancy subjects, notably *The Morning Star* and *The Evening Star*, but his reputation will to a very great extent have to rest on his fine examples of portraiture. Examples of his work can be seen in the National Gallery, the Dulwich Gallery, and at Hampton Court.

NEARLY nine hundred articles were contributed to the Loan Collection of the Ecclesiastical Art Exhibition recently held at Barrow-in-Furness, and if that number has been exceeded in any previous year, the interest and value of the collection have probably never been surpassed. The Bishop of Carlisle lent a number of engravings of the early bishops and deans of Carlisle, together with a silver cup, paten and silver flagon, all of 1684. The Bishop of Barrow sent a psalter in Little Giddings binding. The Right Hon. Victor Cavendish, M.P., contributed an early English carved panel, 1607, and water-colours by Prout. The Dean and Chapter of Carlisle sent two very old copes, described in the inventory of 1571 as "a cope

of blew damask orphar'd with ymages" (this is XV. century), and "a cope of cloth of tysshue" (this one is XVI. century), and in the later inventories as "2 wrought and imbroidered coapes." An interesting manuscript, which once belonged to John Ruskin, was lent by Mr. and Mrs. Arthur Severn, of Brantwood, "The hours of the Virgin according to the use of Sarum," written in Flanders or in England under Continental influence in 1450. In the page of the Kalendar exhibited, the name of St. Thomas à Becket has been erased in obedience to the injunction of Henry VIII.

Books Received

- The Macwhirter Sketch Book*, 5s. (Cassell & Co.)
The Education of an Artist, by C. Lewis Hind, 7s. 6d. net. (A. & C. Black.)
Stratford-on-Avon, by Sidney Lee, 6s. (Seeley & Co., Ltd.)
Fair Women, by William Sharp, 2s. net. (Seeley & Co., Ltd.)
The Early Works of Raphael, by Mrs. Henry Ady, 2s. net. (Seeley & Co.)
Early Flemish Art (Catalogue of the Guildhall Exhibition), by A. G. Temple, F.S.A., 10s. 6d. net. (Arnold Fairbairns.)
The Philatelic Index, by W. A. R. Jex Long. (Archibald Sinclair.)
Embroidery and Tapestry Weaving, by Mrs. Archibald H. Christie, 6s. net. (John Hogg.)
The Church Plate of the Diocese of Bangor, by E. Alfred Jones, 21s. net. (Bemrose & Sons Ltd.)
A Manual of Wood Carving, by William Bemrose, F.S.A. (Bemrose & Sons Ltd.)
A Manual of Historic Ornament, by Richard Glazier, 6s. net. (B. T. Batsford.)
European Enamels, by H. Cunynghame, 25s. net; *The Art of the Greeks*, by H. B. Walters, 12s. 6d. net. (Methuen & Co.)
Antoine Watteau (1684 to 1721), by Camille Maclair, 2s. net. (Duckworth & Co.)
The Note Books of Leonardo da Vinci, by Edward McCurdy, 8s. net. (Duckworth & Co.)

ANSWERS TO CORRESPONDENTS

N.B.—All enquiries must be accompanied by coupon, which will be found in the advertisement pages of each number.

Books.—All the Year Round.—7,246 (Plymouth).—Your volume has no material value.

Panegyric, or Sermon in Honour of Christmas Day, 5th ed.—7,708.—Your book is of no special value. See also under "Engravings."

Flora Londinensis.—7,275 (Seacombe).—The two volumes of this work are worth £5 or £6.

Oriental Book.—7,454 (Clevedon).—You had better send us the MS. for inspection. We cannot form any idea of its value from your description.

Bible.—7,407 (Antrim).—We must see your Bible before we can judge its value.

Les Psaumes de David, etc.—7,238 (Cardiff).—Some of your books are scarce, but this does not give them any special value. They are not of a class in demand by collectors, and consequently you would get little for them if offered for sale.

Coins.—Richard II. Noble.—7,269 (Henley-on-Thames).—The value of your coin, presuming it to be in good preservation, is about 45s. to 50s.

Charles II. Farthing.—8,110 (Clapham Common).—Your rubbing denotes a common variety of a Charles II. farthing, the value of which is not more than 6d.

Engravings.—Fidelity, after D. Gardner, by C. White.—7,673 (Hatfield).—If your print is finely coloured, as you state, you should obtain £7 or £8 for it.

"Pigs," by Morland.—7,699 (Brighton).—The print you describe is worth about £2.

Le Chirurgien de Campagne, after Teniers.—7,708 (Lavender Hill).—The engraving, of which you send us photograph, is worth only 10s. or 12s. See also under Books.

Coloured Prints of Horses.—7,466 (Cardiff).—The three prints you describe have very little commercial value.

Coloured Prints, after G. Morland.—7,490 (Bolton).—The two prints you mention are worth £7 or £8 apiece, if genuine old ones. Your old line engravings are of little interest.

"The Reapers" and "In the Hayfield," by Stubbs.—7,177 (Cheltenham).—Value approximately £4 the pair.

The Last Supper, after Leonardo da Vinci.—7,623 (Barrowford).—Your steel engraving is of no importance. To be of value, this subject should be engraved by Raphael Morgan.

Views, published by Carrington Bowles.—7,552 (Hull).—The series of line prints, described in your list, should sell at an average of 10s. to 15s. apiece.

The Holy Family, after Murillo, by Thos. Burke.—7,199 (Penge).—This is a print of quite small value.

Coloured Plates of English Dockyards.—7,193 (Swindon).—These prints, which are published by Carrington Bowles, hardly ever bear the names of painter or engraver. Carrington Bowles was a printseller and published a very large series of prints, to which yours belong. They are engraved in mezzotint, but the market value is very small.

"Meleager and Atalanta," after Rubens, by Earlom, and "Abraham's Sacrifice," after Rembrandt, by Murphy.—7,376 (Leamington).—These two mezzotints would command about £1 apiece, and the stipple prints you mention about 50s. apiece.

"London Cries," after Wheatley.—7,636 (Hove).—Genuine sets have very considerable value, and frequently realise over £500 at auction. There are, however, a great number of reproductions in existence, and we should advise you to let our expert see your prints before disposing of them.

Prints, after George Morland.—7,525 (Dudley).—From your description, your prints probably are soft-ground etchings, and if so, they have not any special value.

Coloured Caricatures.—7,264 (Middleton Cheney).—These appear to have reference to Queen Caroline, and their value will be about 7s. 6d. apiece.

"Sailor Boy Telling his Story at a Cottage," by T. Gauguin.—7,474.—Your print is a foreign copy, of trifling value.

"Guinea-Pigs and Rabbits," after Morland.—7,952 (Harrogate).—The pair of proofs would fetch £15 to £16 at auction, but the subjects are not in demand.

The Months, after Hamilton, by Bartolozzi.—7,568 (Cosham).—If you possess a set of genuine colour prints, it might be worth as much as £100, but it is impossible to give you any satisfactory information unless we can see the prints.

Furniture.—Hepplewhite Chairs.—7,912 (Newmarket).—The chairs represented in your photograph are old English specimens of the 18th century, Hepplewhite in style. They appear to be in bad condition, but you might get £6 for the two.

Jacobean Cabinet and Chair.—7,895 (Wadhurst).—Your cabinet, from the photograph, is probably Jacobean. Value about £20. The chair is a hall chair of about the middle of the 18th century, and should be worth £8.

Chippendale Mahogany Chair.—8,034 (Hove).—If genuine your chair should realise about 15 guineas. The arms are somewhat uncommon.

Dutch Corner Cupboard.—6,958 (Scarborough).—Value about £5.

Walnut Secrétaire.—7,192 (Dumfries).—Judging from your photograph the secrétaire is probably Queen Anne. Its value approximately is £15 to £20. The gilt framed convex mirror is French of the Empire period. Value about £6 6s.

Mahogany Settee.—7,471.—This is early 19th or late 18th century. Value about £12 to £14.

Mahogany Stand.—8,222 (Plymouth).—From your sketch the article is probably an Empire umbrella stand. We must see it to value.

Oak Chest.—7,954 (Lichfield).—The chest, of which you send us rough drawing, is probably 15th or 16th century. It is quaint and interesting, and might realise easily £20.

Carved Oak Panels.—7,630 (Blackheath).—The two Italian Renaissance panels depicted in your photographs should be worth from £7 to £10.

Bible Boxes, Venetian Mirrors.—7,172 (Torquay).—Bible boxes were used as far back as the thirteenth century. There was no other recognised use for them, but it is quite possible that small articles of value were kept in them. Your Venetian mirrors are not likely to be worth any large sum. They are not known as "Torchères." The bracket at foot is, no doubt, for candles, and the curved pieces of wood that stand out are probably for ornament only.

Medal.—Porto Bello, 1739.—7,584 (Sheerness).—There are many varieties. Value from 1s. to 5s., according to condition.

Objets d'Art.—Bronze Statuette, signed Clodion.—7,361 (Hull).—From your photograph this appears to be a modern French bronze. Assuming this to be so, the value is about £10. The photographs of your marble statuettes are too indistinct to enable us to form any opinion about them, and as we have already advised you, we must see the picture to value it.

Cut Glass.—7,411 (Loughton).—Judging by your sketches, the dish is worth 25s., the jug £1 1s., and the two tumblers about 5s. apiece.

Pot-Pourri Jars.—7,282 (Cardiff).—From your description these may be Bristol. If so, they are worth from £1 to 25s. apiece.

Glass Pictures.—7,230 (Swansea).—The subjects you mention are unsaleable, and the value is small.

Silk Pictures, 1792.—7,459 (Sunbury Common).—The pair you describe should fetch about £2 10s.

Stick cut from Shakespeare's Mulberry Tree.—7,435.—Relics of this kind have shown a distinct tendency to depreciate in value of late. It is impossible to fix any special sum. An enthusiast might give £1 or so for it.

Painting on Glass, "Autumn and Winter."—This is one of a set of two. Its value singly is about 17s. 6d.

Statuette of Lord Sherbrook.—7,600 (Hornsea).—Your plaster statuette is of little value.

Fireback.—7,210 (Godalming).—Your fireback is evidently of old Sussex iron, probably 17th century. Value about £4 or £5. The supporters might be traced. Write to our Heraldic expert. The chairs appear to be late 17th century, but you do not give sufficient particulars for us to estimate value.

Tortoiseshell Combs.—7,469 (Enfield).—The combs, of which you send us tracing, are not tortoiseshell, but pressed horn. Their value is not more than a few shillings each.

Stains on Glass.—7,517 (Blackheath).—To remove stains from the inside of your old cut glass decanters, try the use of silver sand in water.

Pictures.—Identity of Portrait.—7,136 (Utley).—The portrait, of which you send us photograph, is probably *Mrs. Robinson*, after Sir Joshua Reynolds.

Portrait of Old Gentleman.—7,698.—From the photograph you send us your portrait appears to be of the early Victorian period. The dress is not that of the eighteenth century.

Pottery and Porcelain.—Willow-Pattern.—8,276 (Thame).—Your willow-pattern tea service marked "Copeland" should be worth about £3.

Silver Resist Lustre.—8,220 (Windlesham).—Is in demand. If your jug is an old one it might sell for any sum from 30s. to £3 or £4, according to size and quality.

Oriental Vases.—8,207 (Wigtown).—From the photograph your vases are probably Chinese, made for the European market. They should realise about £10 or £15.

Worcester Teapot.—8,225 (Otley).—If your teapot is early Worcester, its value will be about 50s. No doubt it originally formed part of a service. The loom depicted is probably Chinese, as the decoration is copied from the Oriental, a frequent practice also at Bow, Plymouth, and Lowestoft. With regard to your second query, as far as we know, true Worcester porcelain was never decorated in London.

Earthenware Dish.—8,282 (Edinburgh).—Judging from the photograph, your dish is evidently not of the fifteenth century, and, in our opinion, is more likely to have been made about 1842 in commemoration of the four hundredth anniversary of the foundation of Trinity College Hospital, Edinburgh. It is of small value.

German Stoneware.—7,200 (Cheltenham).—From the sketch you enclose, your jug is probably German Seiburg Stoneware, and, if genuine, is worth about £3.

Blue Jug.—7611.—(Maida Hill).—Your jug, bearing registration stamp, is probably made by Ridgeway and Sons. Value about 10s.

Worcester Cups, etc.—7,265 (Manchester).—If your Worcester cups and saucers are blue and white, the large ones will be worth 7s. 6d. each cup and saucer, and the small about 2s. 6d. The Wedgwood black teapot should fetch £1, and the steel candle-snuffer about 2s. 6d. It is impossible to value either the dish and tray or the eight-day clock without further particulars.

Teapot.—7428 (West Ealing).—The teapot, of which you send us sketch, is no doubt of red soapstone. Its value is about 10s.

Two-handed Mug, marked 1649.—7121 (Gloucester).—Judging by your description, your jug is evidently one of those made by Bingham at his private factory at Castle Headingham, Essex, circa 1870. It is worth about 10s. as a curio. The Gallon Greybeard should fetch about 30s.

Worcester Tea Service.—7311 (Poplar).—Your tea service of thirty-three pieces should realise £4 10s. to £5. It is not old, having been made between the years 1852 and 1862.

Delft Posset-pot.—7383 (Clement's Inn).—Your posset-pot may be either Bristol or Liverpool Delft. It is difficult to say definitely from a sketch. Its value is between £8 and £10.

Swansea Teapot.—7,554 (Islington).—If your teapot is fine quality it ought to realise £3 or £4.

Delft Vases.—7,405 (Beckenham).—We are not sure which plate you refer to. If your vases are old Delft, they are worth several pounds.

Old English Jugs.—7,706 (Carlisle).—Your jugs are worth only a few shillings. It is impossible to form any opinion of your oil paintings from the poor photographs you send.

Jewel Case.—7,219 (Belford).—Your porcelain jewel case is of modern German make, value not more than 30s. We cannot value figure of George Washington from description only.

Derby Dwarf Figure.—7,447 (Shrewsbury).—From your sketch appears to be a good specimen, and should be worth £4 or £5.

Wedgwood Biscuit Ware.—7,277 (Ipswich).—The value of your dish is about 7s. or 8s.

Sèvres Plate.—7,206 (Whitley Bay).—Your plate is evidently Sèvres china of the Louis Philippe period, about 1844. Its value would not be more than 50s.

Worcester, Wedgwood.—7,524 (Hayward's Heath).—Your Worcester vases, from the photograph, appear to be of the Chamberlain period. They might realise £10. The Wedgwood vases would fetch probably about £5.

Ridgeway Jug.—7,357 (Wath-on-Dearne).—This is not worth more than 10s.

Blue Plate, etc.—7,602 (Worthen).—Your plate, stamped "Gothic, J. T. & Co.," is probably of late Staffordshire make,

and of quite nominal value. The soup bowl may be Don pottery, and worth a few shillings. Your silver lustre teapot, if old and perfect, would be worth several shillings. With regard to a reliable cement for mending old china, our expert recommends isinglass.

Teacups, etc.—7,473 (Swanage).—Your teacups painted with roses are early 19th century Staffordshire ware. The plate is certainly not Delft; from your sketch it may be Worcester. Value of pewter teapot about 15s.

HERALDRY

718 (Oxford).—The baptism of Oliver Cromwell is recorded in the Parish Register of Huntingdon for 1599. The actual wording of the entry is as follows:—"Anno Dni 1599 Oliverus filius, Robti Cromwell genor et Elizabeth Ux eius natus vicesimo quinto die Aprilis et baptisatus vicesimo nono eiusdem mensis." The Cromwells of Huntingdonshire were of Welsh extraction, but for several generations had resided at their fine old ancestral home of Hitchinbroke. Sir Henry Cromwell was Oliver's grandfather and the Protector's uncle and godfather, Sir Oliver Cromwell, who succeeded to the family estates, entertained James the First with great splendour at Hitchinbroke. The social decline of the family was remarkable. Oliver Cromwell's great-grandson was a grocer on Snow Hill and one of his grand-daughters died in a Suffolk workhouse.

725 (Dublin).—James II. conferred several honours in Ireland after his abdication. He created Richard, Earl of Tyrconnel, Marquis and Duke of Tyrconnel; Sir Alexander Fitton, the Lord Chancellor, Baron Fitton of Gawsforth; Colonel John Burke, Baron of Bophin; Thomas Nugent, Baron Riverston; Justin MacCarthy, Viscount Mount Cashell; Sir Valentine Browne, Baron Castlerosse and Viscount Kenmare; and Edward Chevers, Viscount Mount Leinster. He also knighted Theobald Butler, Terence MacDermot, the Lord Mayor of Dublin, and Teigue O'Regan.

731 (Paris).—William Penn, the celebrated founder of the North American Colony of Pennsylvania, was a son of Sir William Penn, Kt., Admiral of England and one of the Commanders at the taking of Jamaica. According to his epitaph in Redcliffe Church, Bristol, the Admiral was born in that town in 1621, and came of ancient lineage. He appears to have been made a Captain in the Navy at twenty-one; Rear-Admiral of Ireland at twenty-three; Vice-Admiral of England at thirty-one; and General in the first Dutch War at thirty-two. He became a member of Parliament for Weymouth in 1655, and in 1660 was appointed Commissioner of the Admiralty, Governor of the Fort and Town of Kinsale, Vice-Admiral of Munster and a member of that Provincial Council. In the Dutch War of 1664 he served as Chief Commander under the Duke of York. Thurloe's State Papers contain the minutes of his proceedings in America, from which it would appear that on his landing in England in 1665 he was committed to the Tower for leaving his command without leave, but was soon afterwards released. He died at Wanstead, Co. Essex, 16 December, 1670. His son, William Penn, was born in the parish of St. Catherine, near the Tower of London, 14 October, 1644, and educated at the school of Chigwell, Essex.

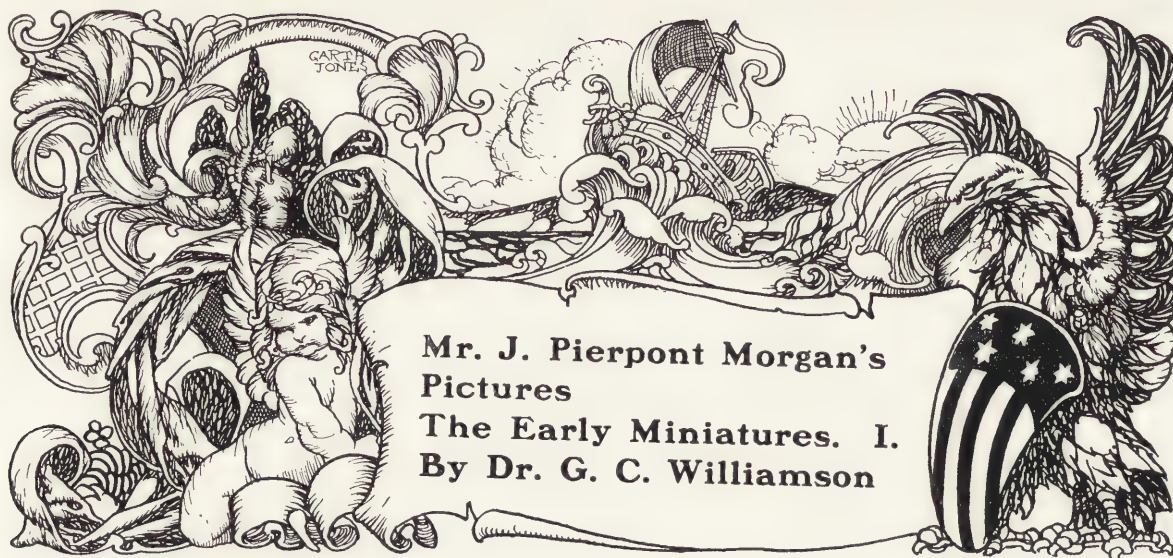
739 (London).—Sir Anthony Ashley was a son of Anthony Ashley, of Damerham, Co. Wilts., by Dorothy, his wife, daughter of John Lyte, of Lyte's Carey, Co. Somerset. He was Secretary of the Council of War in the Expedition to Cadiz under the Earl of Essex, and was shortly afterwards knighted by Queen Elizabeth. He married Jane, daughter and heir of Philip Okeover, of Okeover, Co. Stafford, by whom he had an only child, Anne, who married Sir John Cooper, of Rockburn, Co. Somerset. Sir Anthony Welden asserted that Ashley married for a second time late in life, but this statement has not been substantiated. Sir Anthony Ashley died 13 January, 1628.

742 (London).—The Arms—Argent, a cross sable, between four Cornish choughs proper. *Crest*, a Cornish chough, rising out of a ducal coronet, all proper—are those of the ancient Irish family of Aylmer. Richard Aylmer, of Lyons, Co. Kildare, one of the Keepers of the Peace for the counties of Dublin and Kildare in 1432, married Margaret, daughter of Sir Christopher Cheevers, by whom he had two sons and one daughter. Richard Aylmer, the elder son, succeeded to the estates and was appointed Chief Sergeant for Co. Kildare; the younger son, Sir Gerald Aylmer, was ancestor of the Lords Aylmer; and Anne, the only daughter, married Sir Thomas Luttrell, Kt., of Luttrellstown, Lord Chief Justice of the Common Pleas in Ireland.





PORTRAIT OF A FLORENTINE LADY. BY PIERO POLLAIUOLO. HAINAUER COLLECTION.
IN THE POSSESSION OF MESSRS. DUVEEN BROS.



**Mr. J. Pierpont Morgan's
Pictures
The Early Miniatures. I.
By Dr. G. C. Williamson**

[EDITOR'S NOTE.—We think that our readers will be pleased to notice that we treat this month of another branch of Mr. J. Pierpont Morgan's famous art treasures. We have been enabled to arrange with Dr. G. C. Williamson for a series of articles on Mr. Pierpont Morgan's Miniatures, and are thus in a position to place before our readers a most comprehensive view of this famous collection. Dr. Williamson has been engaged for some time in compiling an exhaustive Catalogue Raisonné of the Miniatures which will be privately printed and very sumptuously illustrated.]

THE remarkable collection of art treasures brought together by Mr. J. Pierpont Morgan, and deposited in his house at Prince's Gate, not only includes magnificent pictures of great size by the leading English and foreign artists, but also a long series of exquisite Miniatures, selected with the greatest judgment and care, in order to present examples of the noblest work of the Miniature Painters of Europe. The collection must not be regarded solely as a series of beautiful objects, brought together by a collector whose means have enabled him to gratify his tastes to the fullest extent. It includes, certainly, portraits of great beauty, and works by very rare masters, such as can only be obtained by a collector who has large means at his disposal, but the importance of the collection is far greater than those characteristics would alone confer. It presents

a group of works extending from the very earliest days of Miniature painting, that is from the time of Holbein and his contemporaries in the English school, and in that of Clouet in the French school; down to the hero of the pre-Raphaelite movement, Rossetti; and to Isabey, who lived in practically our own times, and it includes striking examples by every master of importance in this long space of time, and besides this, enables us to solve more than one historical problem which has puzzled experts for many years. The collection has also another very important characteristic. In the early days of miniature painting, it was, as a rule, only the great and important people whose portraits were painted, and a series of works by the earlier miniature painters, whether English or foreign, gives us, therefore, the portraits of the monarchs of various countries, of the leaders of society, of the great statesmen, soldiers, and sailors of the time, and of the famous beauties who exercised so vast an influence upon the social and political life of the world.

The value of such a series of portraits of the men and women of mark, is very considerable, but as illustrative of the rise and progress of miniature painting, the Pierpont Morgan collection also has a very notable value, inasmuch as it enables us to study the changes

which have taken place in the art, both in the material on which the miniatures were painted, in the technique of the artists, and in the colours used; and yet, further, we gather knowledge of considerable importance from



NO. I.—HENRY VIII. BY HOLBEIN

the cases in which the tiny portraits are contained. The progress of the art of enamelling, the use of tortoiseshell and of precious metals, and of jewels, are all set forth before us, and the manner in which the sixteenth century craftsmen wrought with rock crystal, gold and enamel, in order to produce the perfection of beauty, is very strongly brought home to the student when he examines the precious treasures in this collection. To these considerations we must even

yet add another, that of historical interest, as many of the miniatures in the Pierpont Morgan collection not only represent important persons, but have been in the possession of the sovereigns and great statesmen of Europe, and have attached to them stories of romantic interest and of deep importance. In many instances we know but the outline of these stories, but we can fill in the details for ourselves, and conjure up before our imagination the persons intimately concerned in the vicissitudes which have attended the wanderings of these miniatures.

The present series of articles can only touch lightly upon all these characteristics, as to deal with them fully would fill several large volumes, and we can only illustrate and refer to a few of the notable portraits in this very remarkable collection. The foreign ones we must leave for a later period, sufficing ourselves in these first articles with a glance at the earliest English work.

The great Holbein, although not an Englishman, must be claimed on account of his long residence in this country as an English artist, and as he was the first painter to produce what can strictly be termed a miniature, we commence our survey with him.

Mr. Pierpont Morgan owns a very famous portrait representing Henry VIII. (No. i.), which is believed to be the original miniature painted by Holbein for the King, and presented by him to Queen Anne of



NO. II.—MRS. PEMBERTON BY HOLBEIN

Cleves in 1539. It has been surmised that Anne of Cleves presented it to one of her favourites or attendants connected with the family of Barrett, of Lee Priory, as in the time of Horace Walpole it was in the possession of that family, and described by the great critic in his *Anecdotes of Painters*. From the Barretts it passed into the collection of Mr. F. Douce, at one time Keeper of the Manuscripts in the British Museum, and was included in his famous bequest of

his art treasures to the Meyrick family, of Goodrich Court.

In the "Gentleman's Magazine" it was again described by Sir Samuel R. Meyrick, but after it had come into the possession of General Meyrick it was lost sight of for some years. For awhile it was believed to be in the hands of a member of the Esterhazy family, in Vienna, but about four years after General Meyrick's death it was again acquired by the family, and then passed into Mr. Pierpont Morgan's collection. It is one of the most perfect examples of Holbein in existence, and does not appear to have ever been removed from its original ivory case in which it is protected by a thin piece of rock crystal. It seems to be almost certain that the original drawing for it is the famous one in coloured chalk now preserved in Munich, and that in this miniature we have a third absolutely authentic portrait of Henry VIII. drawn by the master's own hand, the other two being, of course, the drawing at



NO. III.—SIR THOMAS MORE BY HOLBEIN

Munich just referred to and the famous cartoon at Hardwick, belonging to the Duke of Devonshire. It is painted in "a spirit of simple, penetrating candour which is as unerring in Holbein as the skill of hand with which he sets down what he sees," and in the face we see represented "the selfish, lonely, masterful spirit whom no one ever really loved, and whom few dared disobey."

Another example of the

Mr. J. Pierpont Morgan's Pictures

work of the same master is the portrait (No. ii.) which, when sold in May, 1904, was described as representing Frances Howard, Duchess of Norfolk. It has now, however, been made clear that the lady was a Mrs. Pemberton, and it seems probable from the armorial bearings originally on the locket, and from a careful study of the pedigree of the family, that she was a Mrs. Robert Pemberton, the daughter of a certain Richard Throgmorton. Here, again, we have the unmistakable touch of the master's hand, and the portrait is one of exceeding refinement, delicate and dainty modelling executed by definite, unerring skill.

Yet a third work by Holbein claims attention, and even this does not exhaust the list of portraits, the



NO. IV.—LOUISE DE SAVOIE, COMTESSE D'ANGOULÊME
ATTRIBUTED TO HOLBEIN

work of the great Augsburg master, in the collection. The tiny circular miniature (No. iii.) of Sir Thomas More was at one time in the Quick collection, whence it had come from the Ropers, soon after the death of the great statesman, and until it passed into Mr. Pierpont Morgan's collection had never left the possession of the family, who had obtained it from Sir Thomas More's own descendant. It depicts the Chancellor wearing a black robe trimmed with fur and a gold chain of SS., and is very similar in treatment to the portrait belonging to Mr. Edward Huth, at Wakehurst Place. Here, again, the delineation is that of character, and we are enabled to understand, as we gaze upon it, not only the determination and courage of the Chancellor, but his love of humour,



NO. V.—QUEEN ELIZABETH
A NEW PORTRAIT BY AN UNKNOWN ARTIST



NO. VI.—MME. DE BRISSAC
BY AN UNKNOWN ARTIST



NO. VII.—A LADY BY LAVINA TEERLINC

and we almost feel that in a moment we shall see the face, with its stern decision, break into a very happy smile.

Amongst other very notable portraits of this period are the works of two very rare artists. In one, a circular ivory box (No. vii.) contains the portrait of a lady whose name is unknown, most certainly the work of Lavina Teerlinc. This was the artist who worked for Mary and Elizabeth, and who, on New Year's Day, 1562, presented Queen Elizabeth with her own portrait in a box "fynely painted," and in return received from the Queen a large silver-gilt salt-cellar with cover. She was the daughter of Simon Benninck, the famous illuminator, and was court painter in England to three successive monarchs, obtaining



NO. IX.—MADAME DE MONTGOMERY BY HILLIARD

her first appointment under Edward VI., in 1547. This little example of her work is dated, but it is not quite clear whether the figures are 1576 or 1586, and it is perhaps the finest of the portraits (numbering only seven, all told) which can be attributed to this clever painter. The other remarkable work (No. viii.) is signed by John Shute, with his monogram, and only one other miniature is known to exist bearing these conjoint initials. Shute is said to have been born at Cullompton, in Devonshire, but we know hardly anything of his history. Walpole tells

us he was the author of a folio book on architecture, published in 1563, and that he had been sent to Italy to study, and maintained in that country, by John Dudley, Duke of Northumberland. It is not easy to say who this interesting portrait represents, but it seems probable that the lady is Doña Maria, Infanta of Portugal, daughter of Queen Eleanor of Austria, the sister of the Emperor Charles the Fifth. Probably Shute, on his way to Italy, stopped for awhile in Paris, where we know that Doña Maria was residing in 1550. This portrait is contained in a

very beautiful double locket, richly enamelled in colours.



NO. VIII.—DOÑA MARIA, INFANTA OF PORTUGAL BY SHUTE

A very interesting series of portraits belonging to Mr. Pierpont Morgan came from the Royal Lodge at Windsor. There is a long story connected with the history of this group, and it may suffice here to mention that the miniatures disappeared at the time of the death of George the Fourth, and passed into the possession of one of his personal attendants, by whose son they were sold to a collector, who kept the little group intact, only adding to it one other portrait, which had originally belonged to the same series, but had been stolen from the family

of the King's attendant prior to the purchase taking place. None of the miniatures in this little group have ever been tampered with, and in one or two instances it seems likely that they have never been taken out of their cases. One is an entirely new portrait of Queen Elizabeth (No. v.), so different in



NO. X.—GABRIELLE D'ESTRÉES BY HILLIARD

Mr. J. Pierpont Morgan's Pictures



NO. XI.—MDLLE. DE SOURDIS,
BY HILLIARD



NO. XII.—GABRIELLE D'ESTRÉES
BY HILLIARD



NO. XIII.—LUCY, COUNTESS OF BEDFORD.

ATTRIBUTED TO JOHN BOSSAM



NO. XIV.—QUEEN ANNE OF DENMARK
BY ISAAC OLIVER

several respects from the usually accepted portrait that but for the unmistakeable evidence of the frame in which it is contained, and which in two places bears the royal cypher, it would not readily have been accepted as representing the Queen.

It appears to be pretty clear, however, that it is one of those highly flattering portraits in which Queen Elizabeth was represented as young as possible, and that although painted after the middle of her reign and probably towards its close, it presents her features as those of an apparently youthful woman. The frame in which it is set most securely by an enamelled band, which has never been disturbed, is of remarkable beauty and well worth carefully studying for its own sake. Another portrait (No. vi.) is contained in a very similar frame, and it seems to be likely that this represents a certain Comtesse de Brissac, who is known by two drawings preserved in the National Library of France, both of which bear a striking resemblance to the portrait.

In considering this miniature we touch upon an interesting feature in connection with the collection. There has long been a dispute

between experts as to the presence of certain English miniature painters in France, but the decision can now be safely accepted that Nicholas Hilliard, Queen Elizabeth's painter, worked not only in England but in France. Certain references in early documents have hitherto been believed to refer to him, but one link of evidence has long been wanting, the existence of portraits of ladies of the French Court who did not come to England, and who can be identified and whose portraits can be claimed to be the work of an English painter. This link has been supplied in the Pierpont Morgan collection, as it contains more than one of such portraits, and in four instances, at least, the names of the ladies can be supplied from the evidence afforded in that famous collection of pencil drawings,



NO. XV.—JAMES I. BY ISAAC OLIVER

part of which rests at Chantilly and the other part in the Libraries of France. One of the miniatures (No. iv.) identified in this way was originally called a portrait of Queen Catherine of Aragon, and was in the collection of Horace Walpole at Strawberry Hill.

In his time it was engraved under the name of the ill-fated Queen, and Walpole considered it to be the work of Holbein. It certainly bears his initials, but whether they have been added on a later occasion and whether the portrait is entirely the work of Holbein himself, it is impossible to state definitely. It is clearly of his period and in Walpole's time was undoubtedly attributed to him, and there is a considerable amount of evidence which enables us to surmise that it does not represent Queen Catherine of Aragon at all, but



NO. XVI.—ROBERT, EARL OF
ESSEX BY ISAAC OLIVER

Mr. J. Pierpont Morgan's Pictures

Louise de Savoie, Comtesse d'Angoulême, the mother of Francis the First, who was Regent during the minority of her son, while a careful examination of the drawing of this lady in the Bibliothèque Nationale makes this surmise into almost a certainty.

Another very remarkable miniature attributed by the writer of this article, although with grave appreciation of the serious importance of such attribution, to an artist whose works hitherto have been quite unknown, is a drawing (No. xiii.) of Lucy, Countess of Bedford. It is circular, five inches in diameter, painted on a grey background heightened with white, and is an extremely beautiful florid work. In one of

When we come to deal with the works of Hilliard, Elizabeth's favourite painter, we find in Mr. Pierpont Morgan's collection a very important group of works, including amongst others those of French ladies to whom we have just made reference. There are, at least, two portraits of Gabrielle d'Estrées (Nos. x. and xii.), and a signed one, of her aunt (No. xi.), who was known as La Belle Sourdis, and who brought the beautiful girl to Henri the Fourth when the King was engaged at the siege of Chartres. Gabrielle was then in the flower of her youthful beauty, and for ten years, although notoriously unfaithful to him, she never lost



NOS. XVII. AND XVIII.—QUEEN ELIZABETH, AFTER ISAAC OLIVER, THE TWO SIDES OF A GOLD MEDALLION

Hilliard's manuscripts he speaks of his friend, John Bossam, and gives certain information respecting his drawings in black and white, and refers to the fact that his art was not esteemed at the time, and that instead of being "serjeant painter to a King or an Emperor," as he was well worthy to be, he was unfortunate "because he was English born," and grew so poor that on account of his large family he "gave painting clean over," and became a reading minister.

The miniature in question has hitherto been given to Hilliard, but it differs in many ways from his works, and from certain intrinsic evidence it seems possible that in it we have one of the hitherto undiscovered portraits of this almost unknown artist. Whoever was responsible for it was a draughtsman of high merit, and the portrait is a work possessing much beauty and executed with rare skill by some artist having distinctive ideas of his own.

the hold she had from the first upon her royal lover's affections.

La Belle Sourdis received many advantages on account of her close relationship with the royal favourite, and her brother, the Marquis de Sourdis, was created Governor of Chartres when it fell, merely because his sister had escorted the beautiful Gabrielle. For a long time it was not easy to find out who this miniature represented, as the lady had been misnamed Madame de Jourdis, a name almost unknown in French sixteenth century annals; but the discovery that it was Jacqueline de Sourdis gave very special interest to the portrait (No. xi.), and as it is pretty certain that this lady never came to England, and the miniature is clearly the work of Nicholas Hilliard, we obtained a first permanent step in a series of arguments which prove the presence of the English painter in the neighbouring country of France.

The Connoisseur

Of Gabrielle herself there are no less than four portraits, three of which possess marks of special interest. One (No. x.) is set in a remarkable green enamelled locket of contemporary work, and with a device upon it forming a play or rebus upon the words *Largesse* or *Sagesses*, according to the prevailing custom of the times. Another, representing the royal favourite at a later period of her life, was recognised from a very rare engraving of her executed in the year in which she died; but with regard to the third we have two interesting facts to chronicle. Not only has the original drawing for it been discovered in a library in Paris, representing the lady wearing a ruff and some jewellery of an unusual form identical with those in the



No. XIX.—ROBERT, EARL OF SOMERSET
BY PETER OLIVER



No. XX.—CHARLES I. AS A BOY
BY PETER OLIVER



No. XXI.—HENRY, PRINCE OF WALES BY ISAAC OLIVER

miniature, but the identity is rendered absolutely certain by the existence of a print by a little known Flemish artist, who was in Paris at the time in which Gabrielle d'Estrées was in the height of her power, and who appears to have engraved his plate from the very miniature in Mr. Morgan's collection. The manner of dressing the hair, the pattern of the costume, the various jewelled ornaments worn, the shape of the ruff, and every characteristic of the print are absolutely identical with the miniature, and as the print (so rare that but one perfect impression of it is known in Europe) bears not only the name of the artist, but that of the fair lady herself, the identity of the important miniature is absolutely established.





PASTEL PORTRAIT OF
GRACE DALRYMPLE ELLIOTT

PASTEL NORTH M. 18
GRACE DALLMAN ELLIOTT



On Antique Earrings and Ear-Pendants

By Olive Milne Rae

EARRINGS and nose-rings are probably the earliest ornaments of a manufactured kind with which primeval woman, and even primeval man, decked themselves. It is one of the strongest and most primitive instincts of humanity to adorn and decorate itself. After it had emerged from the "Garden of Eden" stage, when possibly garlands of flowers and berries sufficed to realise its decorative ideals, it soon began to cast about for other and more lasting ornaments. It made unto itself earrings and nose-rings, finger-rings and bracelets of wood and shell, stone and bronze, and when it gazed upon its own image, thus bedecked, in earth's first mirror—a pool of clear water—it saw, or thought it saw, that the effect was an improvement on nature. Often then, as now, it put itself to intense physical pain and discomfort in order to gratify this craving for self-adornment. In some of the savage tribes of Africa to this day the "exquisites" and leaders of fashion bore holes in their lower lips as well as in their ears and noses, and force into them rounded pieces of stone about an inch long, which they gradually increase in thickness until they are as large as one's middle finger, and weigh down the lip till it touches the chin, and they appear highly pleased with the result. And we who flatter ourselves that we are the most highly civilised of nations, still have enough of the barbaric instinct of self-adornment left in us to pierce our ears, and

to do many other things to decorate ourselves which the savage tribes of Africa would, no doubt, think extremely foolish.

Although it is a far cry from those prehistoric times when earrings first came into fashion, there has been no time in the world's history when they have not been worn by some of its people. To-day they are the latest craze in fashionable feminine London. They are made in a great many different shapes and sizes, and set with every sort of precious stone, and may be worn even in unpierced ears. Ladies of fashion have a pair to match every dress they wear. Sometimes, with a fine eccentricity, a different coloured stone is worn in each ear. That they are becoming to some faces is beyond dispute; another reason is often adduced for their popularity, namely, that they have a beneficial influence on weak eyes. It is certain that their charms have never been more fully appreciated than they are at present, and a few facts about their history, which began when the world was young, may be of interest.

In the Bible and many other ancient books references are made to earrings, one of the first of these being in Genesis, where it is recorded that they were among the presents offered by Abraham's servant to Rebecca; while at a later period, when Jacob went up to Bethel, he instructed his household to put away their strange gods, and they gave him "all their earrings



GOLD AND PEARL EAR PENDANTS, ORIGINALLY ENRICHED WITH ENAMEL. FOUND AT PATMOS. VENETIAN, LATE 16TH CENTURY. 2½ IN. LONG

The Connoisseur

that were in their ears." Possibly this was because these ornaments were consecrated to idols according to a Syro-Phenician custom. This custom is evidently referred to also in Hosea, where Jerusalem is represented as having "decked herself with earrings to Baalim." It is probable, however, that in these Biblical references earrings are often confounded with nose-rings, which were then greatly in vogue; as recorded in the Book of Judges, when Gideon asked the Ishmaelites to deliver up to them their earrings of gold, the mark of their tribe. The early translators of this passage, not being versed in such frivolous details, probably confused earrings with nose-rings. Nose-rings still glitter in the nostrils of dusky beauties in India and Africa, and are no doubt thought very becoming by their admirers, though they have a strange and heathenish look to our eyes.

In some parts of the East, especially in Malabar, where the nose-jewel is not worn, the ears, as if to make up for the deficiency, are tremendously loaded, and travellers have spoken with great astonishment of the bored ears of its inhabitants. When children are a year old, or even younger, their ears are pierced, and a small quill is inserted in the lobe; as the irritation subsides, a bit of lead is substituted, and when this has enlarged the hole sufficiently, a piece of plantain leaf is rolled up and put in. This is gradually increased in size until the entire lobe is expanded into a large circular hole, capable of containing a round plug of polished wood, the circumference of which is often as large as the top of a wine-glass! This enormous orifice is made to enable the women to wear on their wedding-day a gold ornament of about the size of a hen's egg, or even a turkey's. Sometimes a number of smaller trinkets, of a crescent shape, are fastened in. These are never worn before marriage, are taken out afterwards, and rarely re-inserted. The Mohammedan Moplah girls have a succession of holes pierced in the lobes of their ears, into each of which a ring is put. Neither of these fashions

can be claimed to be beautiful, as both drag down the ears by their weight of ornament. The men often have a small hole pierced at the top of the ear, or at the side, into which a small jewel is fixed.

In Thibet the men wear enormous ear-pendants, often of great beauty. In the Museum at Edinburgh there is a pair each of which measures six inches in length. There is a massive round ornament of coarse turquoises set in silver at the top, about $1\frac{1}{2}$ in. in diameter, from which depends a long circular piece of coral, which is joined to the ornament by coils of silver wire, and finished by a boss of the coiled wire. The women wear ear-pendants only slightly less massive, uncut turquoises being the favourite stones used. The Fijians and the

aborigines of British Guiana make for themselves exquisitely delicate earrings and ear-pendants cut out of shell and mother-of-pearl, the effects of which are really most charming. Sometimes they are made out of a thin plate of tortoiseshell or turtleshell as big as a man's hand, having a hole perforated at the top, which encircles the lobe of the ear. These cannot be said to be particularly beautiful, but there is a certain savage artistry about them.

It is evident that among the Jews at least the boring of the ears was regarded not as a distinction, but as a mark of servitude. "Mine ears hast thou bored. Thou hast accepted me as thy bond-slave for life." If a Hebrew servant declined to go free after six years' service, his master was to bring him to the door-post, and bore his ear with an awl in token of his voluntary servitude. And this practice continued among Orientals generally as late, at any rate, as the days of Juvenal, the Roman satirist, who refers to it. In other dispensations earrings were among the insignia of high and honourable rank and office. Perozes, King of Persia, when flying before the victorious Huns, plucked an immense pearl from his right ear, and threw it away lest it should fall into less than royal hands. It was afterwards found,



EGYPTIAN GOLD EARRINGS, FOUND IN A
TOMB IN ABYDOS. 18TH DYNASTY, ABOUT
1600-1400 B.C.



ANCIENT GREEK SILVER-GILT EARRINGS IN THE FORM OF THE FORE-
PART OF A LYNX, WITH LOOP BEHIND. VICTORIA AND ALBERT MUSEUM

Antique Earrings and Ear-Pendants

and Justinian sought in vain to redeem it at an enormous price. Earrings are often found in Egyptian tombs, bedecking the ears of mummies of personages of high rank of both sexes, showing that they were greatly worn in the realm of the Pharaohs. The pearl which Cleopatra dissolved was taken from her ear; and Metella gave one to her prodigal husband for a scarcely less insane purpose.

The ancient Greeks, ignoring the principle that "beauty unadorned is adorned the most," discovered and exploited the attractions of earrings, and both

Amongst the Romans, too, earrings were highly favoured as articles of jewellery by both men and women. During the decline of the Roman Empire the most costly and brilliant gems were worn in the ears of the Roman ladies. Pearls were the principal jewels employed, but diamonds, rubies and sapphires of great value were also used. So magnificent were they that Vitellius, a Roman General, is said to have paid the expenses of a whole campaign with the jewels from his mother's ears. In decadent Rome of that day even animals were decorated with earrings.



EAR-PENDANTS IN SEED-PEARL FILIGREE WORK (NOW A LOST ART) 18TH CENTURY 2½ IN. LONG

men and women wore them. The women had both ears pierced, the men only one. It is an interesting fact that the statue of the Venus de Medici has the ears pierced for earrings, and this is the case with many of the old Greek statues. In the Iliad the curious legend is recorded that Vulcan, during his nine years' residence in Thetis, forged earrings and other trinkets for the Greeks in repayment for their preservation of him during the season of his fall. A strange and pathetic image this of the great Fire-God, the forger of Jove's thunder-bolts, engaged in fashioning these Lilliputian baubles for his preservers. Homer tells us that earrings were among the favourite adornments of Juno, when the Queen of Olympus laid herself out to be most fascinating.

Philostratus says that elephants were made to wear them; Ovid tricks out a consecrated stag with them, while Columella recommends them for the ears of oxen, and Antonia, the wife of Nero Claudius Drusus, is said to have "bestowed a pair of golden earrings upon a favourite lamprey." Ancient Greek and Roman specimens generally have long plain wires or blunt pins, somewhat like a tie-pin of the present day, instead of the usual curved hooks by which earrings are attached to the ear. These pins were put through the hole in the lobe, and hung down often far below the ornament, which must have rather spoilt the effect. An exceedingly beautiful pair of antique Roman earrings in the South Kensington Museum are in the form of bunches of grapes, made of seed pearls lying

upon vine-leaves in gold. They are of exquisite workmanship and design. In fact, all the antique designs in earrings have much more variety and originality than those of the present day, and our jewellers would do well to copy them.

It is certain, too, that earrings were worn by our own "rude forefathers" at a very early period, for many specimens were found in the remains of the lake-

dwelling, and have been turned up in barrows in Wiltshire and other parts of England. It is interesting to follow their evolution. The first earrings found in England were merely incomplete rings of stone and bronze, very roughly hewn. Then these rings began to be ornamented with carving. And gradually the ring degenerated into a hook to go through the hole in the ear, and support the ornament which rested on the lobe or depended from it. All ear-ornaments are now classed under the general head of earrings, but properly speaking a great many of them are really ear-pendants which hang from the ear, and sometimes far below it. Some of these pendants, especially old Spanish and Italian ones, are of enormous length, reaching to the shoulder. In Spain even now long ear-pendants and big "gypsy" rings are popular, being peculiarly suitable to the oval Spanish type of face.

The Roman influence in England may be traced in the earrings of the period, which improved greatly in design and workmanship after the invasion; but for some reason the fashion of wearing them seems to have declined both



GOLD REPOUSSÉ EARRINGS. THE TOPS ARE SHAPED AS FEMALE HEADS WITH IVY LEAVES; THE PENDANTS AS CUPIDS HOLDING EMBLEMS. VICTORIA AND ALBERT MUSEUM

wearing excessively long and elaborate ones, and in that last tragi-comic scene of her life when the great Queen, still clutching feverishly at the pomps and vanities of this world—her inordinate love of finery unabated—even in the presence of the Angel of Death himself, dressed herself up in all her best to die, and donned her most splendid jewels; she wore a magnificent pair of ear-pendants which reached to her shoulders. It was during her reign that the uncompromising and peppery Master Stubbs indited a great tirade against the wearing of earrings in his

Anatomie of Abuses, wherein he says, "An other sort of dissolute minions and wanton Sempronians (for I can terme them no better) are so farre bewitched as they are not ashamed to make holes in their eares whereat they hang ringes and other jewels of gold and precious stones." The "dissolute" custom has often been inveighed against with great vehemence by irate and intolerant divines, amongst whom was Augustine. John Knox, too, had a few scathing words to say on the wickedness of wearing earrings among the many other subjects on which he lectured the hapless Queen of Scots.



EAR PENDANTS. ROSETTES OF GRANULATED GOLD PETALS AROUND CORAL CENTRE, GOLD-MOUNTED CORAL DROPS. MADE BY CASTELLANI. $3\frac{1}{4}$ IN. LONG

Antique Earrings and Ear-Pendants

In the seventeenth century we hear of earrings being worn by male fops, but since then the fashion seems to have died out so far as the male sex is concerned, though one occasionally sees sailors and gipsies wearing small round rings in their ears. Whether this be a nautical fashion or on account of some defect of their eyes, I know not. In 1835 Sir David Wilkie painted a picture for the Duke of Bedford entitled, *The First Earring*, which is probably the only canvas in the annals of British art at least on which ear-piercing has been made the subject of a picture. Curiously enough, though earrings must have been generally worn in Merrie England of Shakespeare's day, he makes only one mention of them when he speaks in "Romeo and Juliet" of the "rich jewel in an Ethiop's ear." Tennyson, too, has immortalised these dainty ornaments in "The Miller's Daughter," wherein the lover vows—

"She has grown so dear, so dear,
That I would be the jewel
That trembles in her ear."

What an appealing fascination there is about these ancient ornaments of our race in all ages and in all countries! In them we have an interest in common even with Neolithic man, and with men and women who lived in the remote ages of the world. The antiquity of some of these rudely-fashioned semi-circles of gold, bronze, and stone

which now lie coldly and correctly ticketed and catalogued in our museums, almost staggers the imagination. Here is a pair in gold found in a tomb at Abydos in Upper Egypt, which once dangled coquettishly at either side of the patrician head of some princess of the house of Tehutimes III. in the sixteenth century B.C. Another pair near it, in its decorous velvet-backed case in the South Kensington Museum, once danced joyously in the ears of some Syrian girl of about the same epoch; all around them in the same case are pairs of earrings which may have witnessed many of the great events in the world's history—the sacking of Rome by Alaric, the Wars of Troy, the love of Antony and Cleopatra, the pomp of the Ptolemies and the Cæsars, the butchery of the Gladiator in the Amphitheatre, the Seraglio of the Arab, and the Peacock-throne of the Great Mogul. Some of the fair women who wore them have slept their long sleep for more than three thousand years beside the Great Desert it may be, or under the shadow of the Taj Mahal, by the shore of the Adriatic, or the banks of the Tiber, but their jewels, practically indestructible, triumphant over Time and Death, shine as brightly as ever in the cases of our museums, to be favoured occasionally with a passing and uncomprehending glance from the imperturbable and unimaginative Britisher on a Bank Holiday.



EAR-PENDANTS IN MALTESE SILVER FILIGREE
FINISHED BY A GRANULATED BALL

ROSETTE AT TOP, AND PENDANTS
1 1/4 IN. LONG

Some Rare Specimens of Staffordshire Salt-glazed Ware
By Alf. J. Caddie,
Curator of the Public Museum, Stoke-upon-Trent

ONE is somewhat surprised to find that until within quite recent years no attempt has been made by the governing bodies of the towns which comprise the Staffordshire Potteries to make a representative collection of the beautiful examples of the fictile art manufactured in this district in bygone days.

Happily, this state of things is fast being remedied, and good collections are in process of formation at Burslem, Hanley, and Stoke-upon-Trent. For the first-named town, the late Mr. Thomas Hulme (a well-known collector) acquired and presented a remarkably complete collection of Wedgwood ware, and other pottery of that period, which is fitly deposited in the Wedgwood Institute.

In our article, however, we shall deal only with the exceptional pieces of salt-glazed ware exhibited in the Stoke-upon-Trent Public Museum. Although no public collection of pottery was made in the past, that well-known potter, Enoch Wood, Sen., in the very early nineteenth century, saw the advantage of such a museum, and he gathered together a most perfect collection illustrating the potter's art from the sixteenth century right down to his own days. This collection included rude unglazed vessels, slip-decorated ware, Elers' ware, salt-glazed, etc., and was considered of such importance that in 1835 the King of Saxony paid it a visit. As an appreciation of the honour, Wood generously presented to His Majesty 180 pieces, these being placed in the Royal Museum at Dresden. In return, the king sent to our potter-collector a number of valuable and interesting specimens of European and Chinese manufacture.

Wood died about 1845, and soon afterwards his representatives began preparing his museum for public auction, but somehow this first arrangement luckily fell through, and the collection was

eventually sold in four parts. A goodly number of the objects found their way into the Museum of Practical Geology, Jermyn Street, London (since dispersed), and one lot was purchased by Herbert Minton, who did so much for the advancement of the manufactory which bears his honoured name. These he gave to the Stoke-upon-Trent Athenæum, and by the trustees of that institution they were afterwards handed over to the public museum.

Minton was fortunate enough to obtain many of the finest specimens of salt-glazed ware, which it is our purpose to describe. No. i. is a unique specimen, and a wonderful production of the early eighteenth century. It stands $7\frac{1}{2}$ inches high, and is 4 inches wide on the rim, whilst it is only $4\frac{1}{4}$ ozs. in weight. This flower-vase has been "cast"; that is to say, the clay when in a liquid state was poured into a mould, and when sufficient adhered to the sides the rest was run out. When partly dry the mould was removed and the vase "fired" or "baked." It is extremely thin, and so hard was the firing it underwent that the bottom is partly fused, and slightly translucent. In colour it is almost white, and the design would suggest that the potter had copied some Oriental original.

A very fine example of the drab coloured salt-glazed ware is shown in No. ii. The "potting" of this elegant little teapot, which is $4\frac{1}{2}$ inches high, is excellent, and it was most probably manufactured by Dr. Thomas Wedgwood about 1730. (Enoch Wood's father, Aaron Wood, served his apprenticeship with this Wedgwood.) The ornaments in relief are of white clay, as are also the crabstock handle and spout, and they have each been taken separately out of a mould and applied by the artistic workman. (This method was adopted by Wedgwood for his jasper and basalt ware.) The interior of



NO. I.—UNIQUE WHITE SALT-GLAZED
FLOWER VASE

Staffordshire Salt-Glazed Ware

the pot is covered with a wash of white clay, and of course glazed.

A great variety of shapes were designed for mugs and other drinking vessels, No. iii. being a very typical example of a pint mug of this period. The body is of drab stone-ware, the

handle and decorations being, like the teapot, of white clay. The raised design on this piece is unusually high and sharp, and has been most carefully applied in the manner described above. Unlike the liquid glaze of to-day, salt-glaze did not in any way reduce the sharpness of the decorations, for it was deposited on the ware in a vaporous state during the process of firing, and there was no undue



No. II.—DRAB-COLOURED SALT-GLAZED TEAPOT
OF WHITE CLAY ORNAMENTS IN RELIEF

accumulation of it in the interstices. In height the mug is $5\frac{1}{4}$ inches.

Enoch Wood's father was one of the most celebrated "block" cutters of his time, and the two specimens shown in No. iv. were modelled by him. One shows a "block" for making moulds

of clay or plaster of Paris, for a gravy-boat, whilst the other serves the same purpose for a sugar basin. They are both salt-glazed, as were many of the blocks, and are very thick and strong. From them, of course, any number of moulds might be produced, so when a mould began to get slightly worn the potter discarded it, and readily prepared another. This would no doubt account for the uniform sharpness of



No. III.—DRAB-COLOURED SALT-GLAZED MUG
ORNAMENTS IN RELIEF OF WHITE CLAY



No. IV.—SALT-GLAZED "BLOCKS" USED FOR
MOULD MAKING

the pots made during this period. The decoration on this particular variety, and on the "dot and diaper" dish dealt with later, was, as may be seen, a part of the mould, and did not need any separate application such as was practised in the class described above.

An extra amount of care seems to have been expended on dessert dishes and plates, and many very elegant designs were followed, as may be judged by a glance at No. v. The pattern was known as the "dot, diaper, and basket"; a handy name which the design itself indicates, and this beautiful fruit dish the work of Aaron Wood, stamped the artistic power of the eighteenth century potters as very high.

In No. vi. another variety of shape and decoration is shown. This is a very pretty greyish-coloured octagonal soup plate, nine inches wide, finished in a most dainty style, the quaint border, with its gadrooned edges, being quite unusual, and artistically perfect.

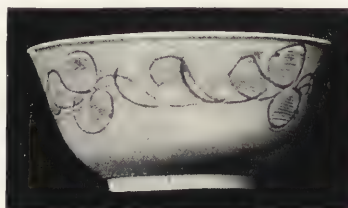
"Scratched" ware was a curious and interesting class of salt-glazed; and No. vii. is a good example of this variety in the form



NO. V.—SALT-GLAZED "DOT, DIAPER, AND BASKET" PATTERN
DESSERT DISH



NO. VI.—SALT-GLAZED OCTAGONAL SOUP PLATE



NO. VII.—SALT-GLAZED "SCRATCHED"
WARE TEA-CUP

of a tea-cup. The method of decoration was as follows:—Whilst the ware was still in a somewhat soft state, a woman, with some sharp simple tool, scratched a crude design, into which was dusted zaffre. This, after firing, gave a nice blue effect, but certainly did not improve the piece.

When one examines these exquisite pro-

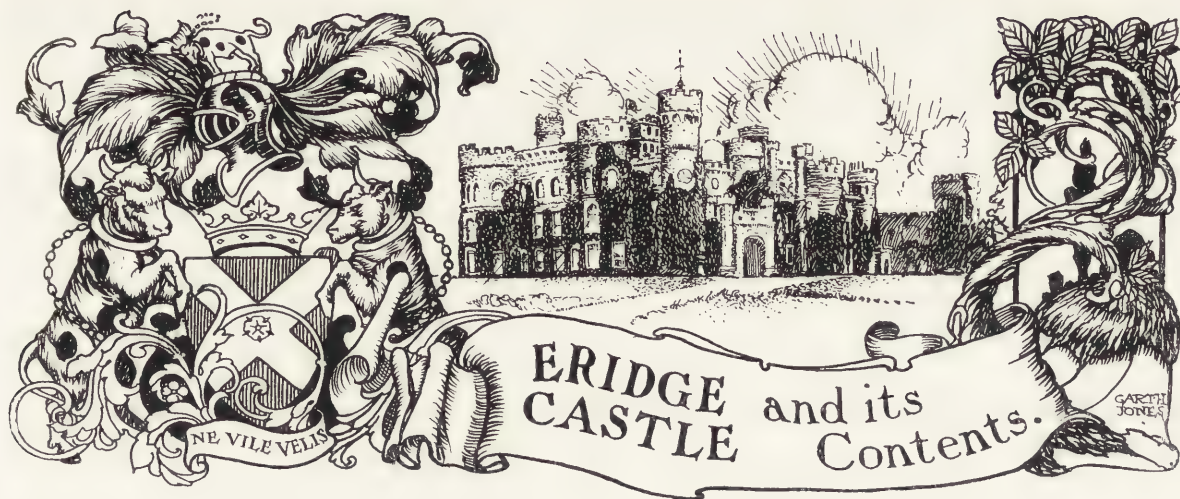
ductions of the eighteenth century one cannot help wondering where the potter of those early days acquired his art knowledge. What has now become a busy cluster of towns with a total population of nearly 300,000, was then but wild moorland country. Opportunities for studying art were entirely lacking, and the potter had no illustrated books to fall back upon, or even collections of continental or Oriental pottery to help him in the designing of his productions. He seems to have

been a self-taught artist, and whether, as is popularly supposed, Elers introduced this salt-glazed ware into the district or not, it is quite certain that the Staffordshire potter made it a distinct local production; and these dainty specimens of the potter's art are to-day eagerly sought by the enthusiastic collector.





THE CASTLE BABY: REGINALD HENRY NEVILL (AGED 5)
From the Water Colour Drawing by W. Pickett, 1812, at Eridge Castle.



By Ralph Nevill and Leonard Willoughby

Part I.

A CASTELLATED building of considerable size, Eridge Castle stands upon a ridge amidst a scene of almost unequalled sylvan beauty. The deer park, said to be the oldest in England, was in existence at the time of the Conquest, and no doubt its fine bucks were one of the reasons that caused Queen Elizabeth to pay Eridge a visit in 1573, for the Virgin Queen delighted in seeing deer, at which, at the proper time, she would sometimes shoot. Here during her sojourn of six days she met the French Ambassador. Her host, Henry Nevill, Lord Bergavenny, had always been a great favourite of hers, and before coming to Eridge she had stayed three days at his house at Birling.

At the time of the Virgin Queen's visit, Eridge would appear to have been a fair-sized house with three gables, the remains of two of which may still be discerned in

an inner courtyard—tradition says that the original house was built in quadrangular shape, but as far as can be discerned there is little foundation for such a statement. Queen Elizabeth during her visit occupied rooms in what up to some years ago was the long gallery, now thrown into the dining hall.

In 1730 was built a mansion at Kidbrooke, where the family took up their abode, though Eridge appears never to have been disparked. The house, however, had long been in ruins, such remains as existed being utilised as a farmhouse till 1787, when the Lord Abergavenny of the day decided to live once more at Eridge, deserted by the family as a residence for some two hundred years. In due course he incorporated the remains of the old mansion in a structure embellished with numerous machicolated turrets and battlements in the style of



PORTRAIT OF CHARLES NEVILL, SIXTH EARL OF WESTMORLAND, 1569

Gothic architecture then greatly in vogue. In certain portions of the building old walls still remain, though hidden from view by the more modern structure built, as has been stated, in the "Strawberry Hill" style.

Entering the house, the eye is arrested by the carvings on the front door, which, in spite of wind and weather, present features of considerable beauty. There is much carving of a similar sort in certain rooms and passages probably collected from old churches and monasteries on the Continent at the time that Eridge was restored; some of the rooms, indeed, notably the one known as the Oak Room, contain many exquisite examples of the carver's art.

In a niche off the entrance hall stands a fine model of the "Foudroyant," on which Ralph Viscount Nevill fought at Trafalgar; this, as is well known, was the ship on which Nelson's body was brought back to England. A letter from Viscount Nevill exists giving a vivid description of the great sea-fight, and laying especial stress upon the fearful carnage produced by the flying splinters, more deadly in their effect than cannon shot itself; it is much to be regretted that within the last year or two this letter has been mislaid. Viscount Nevill it was who, when Captain of the "Boadicea" frigate, brought the goat from the Cape of Good Hope as a present for his cousin Reginald Nevill, on which he is represented



DOOR AT PRINCIPAL ENTRANCE TO ERIDGE CASTLE, INTO WHICH MANY CURIOUS
PIECES OF CARVING HAVE BEEN WORKED

Eridge Castle and its Contents

in the picture by Pickett here reproduced.

Close by the model of the "Foudroyant" hang, carefully preserved in a glass case, the robes worn by Henry Lord Abergavenny as one of the judges at the trial at Fotheringay in 1586 of Mary Queen of Scots, who, it is said, in consideration

of his courtesy, presented him with her pearl necklace, up to some years ago still in the possession of the family.

In the entrance hall just inside the door hangs a picture of John Robinson, the father of Mary Lady Abergavenny, a celebrated character in his day, and one who was the origin of the saying, "As soon as you can say Jack Robinson," invented by Sheridan.

Almost opposite this picture heavy doors lead straight into the dining hall, around the walls of which hang many pictures of the Lords Abergavenny and their wives, amongst them one of Charles Nevill, Earl of Westmorland, whose cradle was up to a year or two ago at Apthorpe in Northamptonshire, which seat passed from the Nevills only at the end of the



MODEL OF THE "FOUDROYANT," THE SHIP WHICH CONVEYED NELSON'S BODY TO ENGLAND AFTER TRAFALGAR

carping critic might feel disposed to question such a statement.

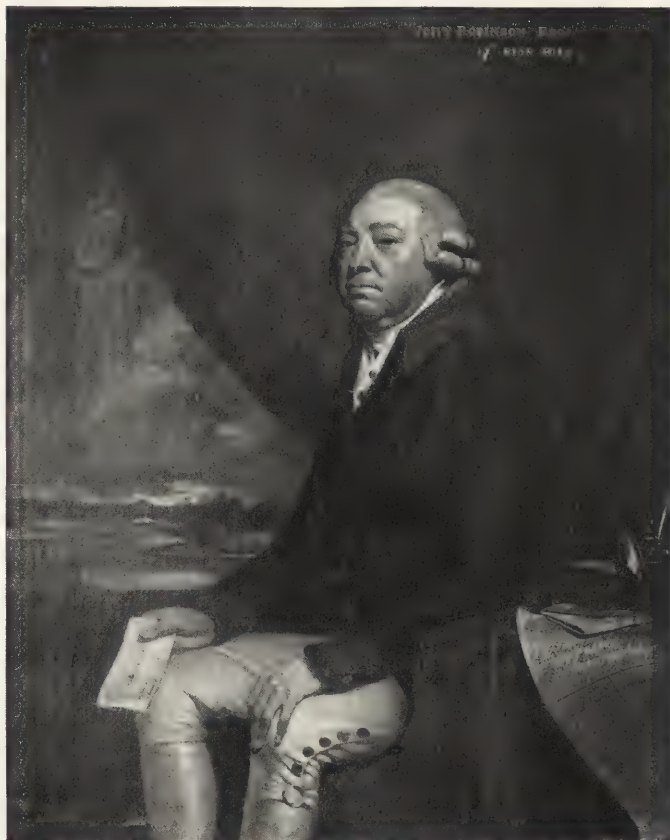
In this dining-hall are several curious specimens of old Sussex iron firebacks, the earliest inscribed

sixteenth century by reason of an unsuccessful lawsuit which gave Apthorpe to the Fanes.

Another portrait represents the Honourable George Nevill, Master of the old Surrey foxhounds, standing by his horse, which latter picture is said to be the work of Romney, though a

G. B. (George Bervagavenny), 1672, extremely curious. The others of later date, 1731-1735, are admirably decorated with the Nevill arms in relief, and were originally in the house at Kidbrooke, which was sold by Henry Lord Abergavenny, in 1805, when he had definitely decided to reside permanently at Eridge.

In old days Eridge was in the very heart of the Sussex ironworking district, and within almost living memory the earliest mortar ever made was wont to be shown to visitors standing on Eridge Green.



JOHN ROBINSON, ESQ., FATHER OF MARY, WIFE OF HENRY, SECOND EARL OF ABERGAVENNY

The Connoisseur

Up to a few years ago not much attention was devoted to Sussex iron-work, but it is now beginning to be appreciated at its proper worth, and the old firebacks in particular have become difficult to find. The old railings around St. Paul's Cathedral, part of which possibly remain, were cast at the Lamberhurst furnace in Sussex, and cost £11,202 os. 6d. At Lamberhurst was the largest iron manufactory in the country, and from here came all the cannon used in the Navy; about the period that these works began to decline, some of the ordnance from this foundry even

got into France, being supplied by smugglers to the French privateers who during war-time swarmed in the Channel. At Heathfield was another great furnace which kept nearly half the population of the parish in full employ. This foundry belonged to the Fuller family, a member of which, Major Fuller, entering on his first campaign in India, was surprised to observe some of the artillery inscribed with the name of his native village—Heathfield.

The last foundry worked in East Sussex was Ashburnham, which at one time produced iron in no wise inferior to the best in the world. The furnace and forge here only ceased working about the year 1825. At the old Sussex iron-works were produced a great many articles of domestic use, such as rush-light holders, fire tongs, snuffers, and the beautiful "andirons" which were locally called "Brand-dogs" or "Brand-irons," whilst monumental cast-iron slabs were also made.

In a shooting lodge



COAT OF JOSEPH BONAPARTE, TAKEN AFTER THE
BATTLE OF VITTORIA BY THE HON. JOHN NEVILL,
23RD ROYAL WELSH FUSILIERS

Honourable John Nevill, afterwards Lord Abergavenny, then a subaltern in the 23rd Fusiliers, who secured it amongst the booty taken by the English after the battle of Vittoria. In splendid preservation, the gold embroidery absolutely untarnished, this dark blue coat might have been made at the present day—the only trace of old-world fashion being the extraordinarily high collar, as will be observed from the illustration.

There are not very many other war-like relics at Eridge, but, in a small panelled smoking-room, up to a few years ago, were a curious series of military

paintings, representing different branches of the Army, presented to Henry Lord Abergavenny by George III., in all probability on the occasion when that monarch stayed and shot with him at Eridge. Unfortunately a fire, which came near spreading all over the Castle, destroyed all but two pictures of horse soldiers, which, being in a recess, escaped injury from the flames. At the same time the



CURIOUS OLD FIREBACK AT ERIDGE CASTLE



MARY, COUNTESS OF ABERGAVENNY, DAUGHTER OF
J.J. ROBINSON, OF SION HILL, 1781



WILLIAM, FORTY-SECOND BARON OF ABERGAVENNY, 1724
MASTER OF THE JEWEL HOUSE IN 1739

"Nevill ship," carved over the mantelpiece, was totally consumed; its place is now, however, very worthily filled by a capital equestrian portrait of the Honourable George Nevill (the father of the Castle Baby), painted as a boy, by F. Sartorius, in 1773.

With regard to the Nevill badge of a ship, it is this probably which originated the statement, given in most Peerages, that the founder of the family was Gilbert de Neville, the Admiral of the Conqueror's fleet. There is, as a matter of fact, but very slight authority for such a story, the real founder, as far as can be ascertained, having been Richard de Neville, who took his name from Neuville sur Touques, not far from Argentan, in what is now the Department of the Orne. On the western wall of the nave of the church at Dives his name is inscribed as one of the companions in arms of the Conqueror, and it would appear probable that he followed the crimson and gold sail of William's ship, the "Mora," to Pevensey Bay in one of the forty vessels which his brother, Foulk d'Anou, furnished towards the conquest of England. The mother of Richard was a cousin of the Conqueror, whilst his sister, Hawisia, married Robert Fitz-Erneis, who fell on the field of Hastings. No doubt the contribution of the forty vessels and a punning allusion to *nef*—a ship—played a considerable part in causing the founder of the family to adopt a ship as his device.

In the oak room, which has before been mentioned, are several curious religious pictures let into the carving over the fireplace—these were discovered bricked up in a chimney in an upstairs chamber which bears numerous evidences of having at one time been the priest's room at a time when the family had not altogether abjured the Roman Catholic faith.

Another small apartment, not far away, is interesting by reason of the numerous recesses, niches, and small hidden cupboards contrived in the woodwork, in one of which five hundred pounds was discovered not many years ago. It is not improbable that there yet exist other secret hiding places in this panelling containing further considerable sums secreted by an eccentric occupant of the past. In this room is a good deal of fine old glass as well as many odds and ends relics of the past, amongst them old militia

gorgets, model cannon of other days, and the like, whilst in another room close by is a curious weatherglass, one of three which were made, it is believed, for George III.

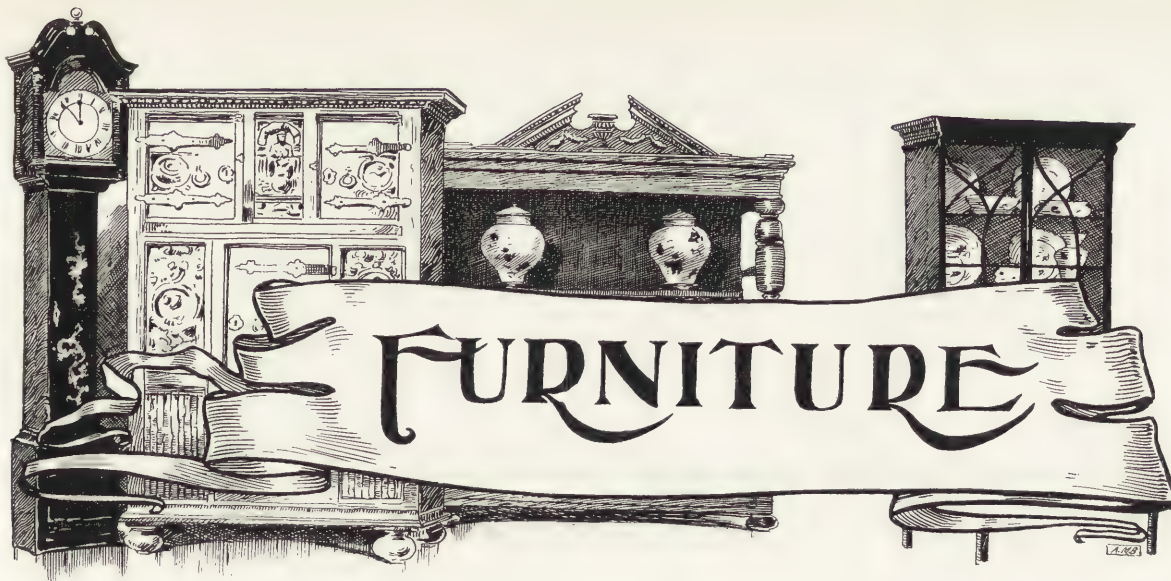
Two of the best pictures at Eridge are the portraits of William Lord Abergavenny, who, in 1739, was master of the Jewel House, and of his first wife, Catherine, daughter of Lieutenant-General Tatton—she had previously been married to a former Lord Abergavenny, Edward, a cousin of her second husband.

It is much to be regretted that nothing appears to be known as to the names of the painters of these pictures, a compre-



CATHERINE, WIFE OF EDWARD, FORTY-FIRST BARON OF ABERGAVENNY
MARRIED SUBSEQUENTLY TO HIS COUSIN AND SUCCESSOR, WILLIAM

hensive catalogue of the contents of Eridge Castle having most unfortunately been lost within recent years. This had been made many years ago, and contained much interesting information bearing upon the history of the Nevill family, which, unfortunately, to-day knows comparatively little about the many artistic possessions which at one time it must have owned. The ancient town house of the family was Abergavenny House, which stood on the site now occupied by Stationers' Hall in Paternoster Row. This was a large mansion, and must have contained many pictures and much old furniture; but alas! the very recollection of such a house is now forgotten.



Italian Furniture of the Sixteenth Century

By Eveline B. Mitford

THE early sixteenth century found Italy at peace after a series of great wars and internal dissensions. Leo the Tenth gave his patronage and encouragement to all artists brought to his notice. The princes, nobles, and wealthy merchants of the Republics had now time to turn their attention to the Arts. They commenced building palaces and laying out gardens. In doing so they came upon bronzes, vases, pieces of sculpture, and remnants of frescoes, vestiges of a former civilization. These they either placed in their houses or had copied, so that schools of skilled and highly-trained artists sprang into being, who took classic models as their guides, and produced masterpieces, some of which have made their way

into our museums and great private collections, and are deservedly counted among our most cherished national possessions. All the pieces that have come down to us evidently belonged to the nobility or the wealthy merchant class. This is evident from the coats of arms and armorial bearings which are found upon them. Plain examples, such as probably belonged to the middle classes, are very rare — they have all doubtless perished.

Even in these days of luxury and extravagance it is difficult to form an idea of the magnificence of those sixteenth century Italian palaces. They were the wonder of the civilized world. Not a corner of the house, not an object in any of the rooms but was



CASSONE, FROM SOULAGES COLLECTION, AT VICTORIA AND ALBERT MUSEUM



CASSONE, ABOUT 1560

lavishly adorned. It is evident that the craftsmen who built the houses often carried out the decoration and furnishing of the rooms, as the same scheme is to be seen throughout the whole building.

The furniture in these regal rooms was scanty. When the walls of the galleries and saloons were covered with frescoes, or hung with arras, tapestry, rich velvet from Genoa, or with stamped and gilt leather; when the ceilings were painted or heavily carved and thickly gilded; when the floors were inlaid with the choicest mosaics, many objects about would detract from the magnificence of the whole and leave a confused impression on the mind. This the unerring taste of the sixteenth century decorators fully realized. The few pieces of furniture that were admitted, however, were in keeping with their surroundings, and are marvels of workmanship. Every kind of splendid material was employed in their manufacture and adornment.

Much of the furniture of the Italian Renaissance is almost overpoweringly decorated. The eye never seems to get any rest. The wood principally employed was walnut—it was lavishly carved, the

backgrounds were painted and gilded, and it was further decorated with inlaid stones, such as agates, lapis lazuli, and various marbles—and pine and cypress. Ivory, mother of pearl and tortoiseshell, were also employed. Amazing skill was shown by the Florentine artists, who invented the art of decorating furniture with stones. The work was called Florentine mosaic, and was far too costly to be obtained by any but the very rich. Preparing the stones was a lengthy and laborious process, as they all had to be ground into the desired shapes. The work was carried on by artists on the estates of the Italian nobles and merchant princes. It was invented in Italy in the sixteenth century, and soon became very fashionable.

The designs were either the most elaborate arabesques or else made to resemble nature as closely as possible. Certain stones change colour when exposed to great heat; some take a deeper tint, others a paler. This process was largely employed by the Florentine workers, with wonderful results.

Towards the end of the sixteenth century ebony took its place among the favourite woods employed for furniture. It was first used by Milanese workmen



SIXTEENTH CENTURY EBONY CABINET, ORNAMENTED WITH CARVED CHESTNUT WOOD STATUETTES AND LIMOGES PLAQUES

Italian Furniture

and soon became very popular, especially for cabinets, although its hard, unyielding substance made it the most difficult material to work with. It also presented a gloomy appearance, especially when thickly inlaid with ivory, which was the favourite material employed for its adornment. Ivory as a decoration to furniture had been revived by Venetian craftsmen towards the end of the thirteenth century, and had since been much used. The difficulty of procuring it in Italy was very great, and in many cases bone of good quality was employed instead.

The most gorgeous form of furniture adornment yet discovered was invented and first used by the Italian artists of the sixteenth century. We cannot call these men manufacturers—the word is altogether too modern, too suggestive of our twentieth century commerce to be used for the men of genius who loved their beautiful creations, and who worked upon them in so different a spirit to that of our own day. I allude to the art of damascening—of forming a design by the use of gold and silver wires embedded in other metal, principally bronze and iron. Tables, mirrors, and other objects were decorated in this way with beautiful arabesque designs. The workmen of Venice and Milan were specially distinguished for this art, which undoubtedly had its origin in the East, and was introduced into Italy through the continual intercourse—mercantile and otherwise—which the Republics maintained with oriental traders. The Italians had commercial stations in Arabia and other countries, while craftsmen

from the East lived and worked in most of the Peninsular States.

Of all pieces of sixteenth century furniture none were more important than the coffer or *cassoni*. These were placed in the halls and corridors of the palaces. They were of native origin and played an important part in the social life of the people. Shaped like sarcophagi, they were used to preserve tapestries, clothes, plate, and most of the valuables used by the wealthy Italians. They were generally of great beauty, thickly carved with scrolls and figures, or richly adorned with paintings, either illustrative of the lives of saints or scenes taken from classical mythology. These were painted on the front and

cover, while the arms of the family to whom the chest belonged were generally represented in another place. The backgrounds were richly gilded and the insides were lined with silk, brocade, or linen, according to the means of the purchaser. They were among the most valuable presents given to a bride on her marriage. Under these circumstances they were generally made of cypress wood, the strong, aromatic odour being considered an antidote to moth. Love tales were chosen for their adornment, and they were fitted with small drawers for jewellery, fans, lace, and other articles. By degrees these coffer became more and more elaborate and were cherished and handed down as heirlooms. They were mostly made in sets of four or six, and the size varied according to the rooms they were to be placed in. Thousands of them have been broken up, the carving



MILANESE MIRROR, ABOUT 1550, MADE FOR THE
ROYAL FAMILY OF SAVOY.

on them put to other uses, and the paintings on the panels hung upon walls in rooms or placed in picture galleries. The Victoria and Albert Museum has a splendid collection, including the original of the accompanying illustration, which was brought from the Soulages Collection for £250. It is 6 feet long, 3 feet 3 inches high and 2 feet 1 inch wide, and made of carved walnut wood. The front represents scenes from the history of David, carved in full relief. On the left hand portion he is bearing the head of Goliath and is followed by numerous attendants. One is crowning him with a laurel crown, while another is playing on the timbrels; soldiers are in the background. On the right David is being anointed by Samuel. He is depicted kneeling in the foreground, while the Prophet, holding a book in the right hand, pours the sacred oil over his head with the left. This group is also surrounded by figures. Between these scenes, and in the centre of the panel, is an es-



CARVED WALNUT FRAME LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY

cutcheon, without charges, surmounted by three angels' heads and supported by two female figures. The one on the left holds a column and represents Fortitude. The other has her arm round a bird, presumably an eagle, but the head is missing. At the two front angles are statuettes of prophets. The ends of the coffer represent Autumn and Winter. The coffer stands on claw feet. Female figures with wings (presumably angels) are at the angles of the base, in the centre of which is a mask. The top of the lid has a thickly-carved border, but the centre is plain.

After coffers, the Italian decorators of the sixteenth century attached the greatest importance to frames.

These were generally of oak, and were massively carved in a bold, arabesque design, or with figures, festoons or monsters at the sides. Anything wild or grotesque was freely used. Some of them may be considered barbarous, but they were very rich and beautiful. The best were thickly gilt, with a special gold leaf, called "ducat"; others were covered with a coating of paste, on which a red preparation was laid, and the whole was then highly burnished. This

method was much used by Venetian and Florentine workmen. The frames varied greatly in shape and size; some were round, others made in the form of a shield, and these were mostly intended to hang on the walls, while many were considerably smaller and contained mirrors. When for this purpose they were fixed to a foot, and were often small enough to be carried about from room to room.

The mirrors contained in these frames were of burnished metal; glass did not come into use till later. One of the most magnificent speci-

mens of Italian sixteenth century work extant is a mirror frame and stand, originally made in Milan for a member of the Royal House of Savoy. It originally formed part of the Debruges collection; it afterwards passed into the possession of Prince Soltykoff, and from him was purchased for the English nation for £1,281. This superb piece of furniture is one of the most valuable of its kind and deserves more than a mere mention, for it combines and illustrates all that was best and costliest in the Italian furniture of the period we are now considering. The craftsmen who designed and executed this work are unknown, but the hand of more than one is suggested, for the

Italian Furniture



ITALIAN SIXTEENTH CENTURY FOLDING CHAIR

front and back are different, both in the subject of the design and in the spirit which animated the men employed in the work. On the front, stories and legends from ancient Roman history mingle with the figures of gods and goddesses, while on the back the symbols of the Christian faith are represented, angels and the cardinal virtues taking the place of the deities of mythology. It is a thoroughly characteristic example of that curious mixture of the Christian and the heathen which was such a distinguishing feature of the decoration of those days.

The mirror is in a square frame and has a cover, which pulls out. On the cover, in the foreground, is a figure kneeling and surrounded by warriors, one of them in the act of placing a helmet on his head; in the background are the towers and battlements of a great city. The front of the mirror frame has sloping inner edges, divided into six panels, three on each side. These have classical figures damascened upon them. Beyond are niches containing gilt figures in full relief, playing musical instruments. Above these are smaller niches, also containing musical figures. Directly above the mirror is a gilt figure of Juno, with a peacock. The whole is surmounted by a statuette of Venus and Cupid. The back of the frame is divided by four columns, damascened with arabesque designs. In the centre is a niche in which stands a figure of the Saviour, on a gilt pedestal, with right hand raised in blessing; on either side are smaller

niches with sitting figures of angels. Above the central niche the Eternal Father is represented issuing from glory with a crowd of angels' heads beneath Him. Below is a panel in which the Saviour is depicted on the road to Calvary.

The mirror frame is joined to the lower portion by a foot of heavy scroll work, richly damascened. A classical female head in gilt is at each corner. The base of the stand pulls out and forms a toilet tray, the damascened surface representing a pavement in perspective, while tiny hunting scenes are depicted in the moulding round it.

The third part of the mirror stand consists of a toilet drawer, the front of which is divided by silver dots into three panels. The centre panel represents the siege of Rome by Lars Porsena. This panel is supported



CARVED WOOD BELLOWS, ABOUT 1550

on either side by small panels containing single figures of warriors. The back of the drawer and lower portion of the stand is divided in the same way. On the centre panel is a spirited representation of Horatius Cocles's defence of the bridge over the Tiber. On one end of the stand we see Mucius Scaevola burning his right hand in the altar fire, and on the other Curtius is leaping his horse into the chasm in the Roman Forum.

The tables of this period, were richly ornamented on the top. The smaller ones were often thickly damascened and inlaid with coloured stones; others were most massive and were completely covered with mosaic work of cut stones and marbles in bold arabesque designs. The pedestals were of marble or of richly gilt wood. Those used for meals were composed of boards, many were inlaid with various woods. They were fastened on to tressels, their numbering differing according to the size of the table required, thus somewhat resembling our



CARVED WOOD LANTERN

ABOUT 1570

modern plan. These boards were removed when the meal was over. The chairs left nothing to be desired in the matter of ornamentation, though to our ease-loving age they often appear to be miracles of discomfort. They were thickly carved and generally richly gilt. Besides being placed in the rooms, they formed, with the chests, the principal furniture of the halls and corridors. They were always used without cushions.

Among the best examples of the smaller furniture of this period are the bellows. They were generally made of walnut, and part of them was gilt. A grotesque subject was mostly chosen. The nozzles were of brass or bronze, and were also elaborately chiselled. The accompanying illustration renders a lengthy description unnecessary. It is a typical example of the lavish generosity in the matter of decoration displayed by the Italian sixteenth century craftsmen in the less important articles of furniture as well as in the greater.



FRONT OF AN INLAID WALNUT CABINET

SIXTEENTH CENTURY





LA MADONNA DEL GATTO.

From the Original Picture by Baroccio.

Drawn by P. W. Tomkins, and Engraved by A. Cardon.



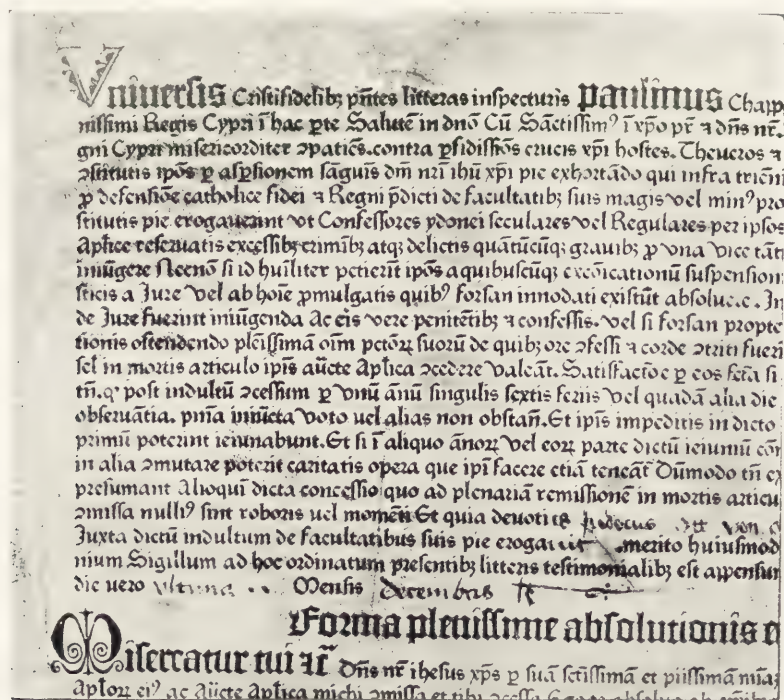
Old Type Faces, and Those who Cut Them

By J. M. O'Fallon

THE purpose of this article is to show by comment and illustration some of the more marked features of letters and modifications of their forms which have taken place since printing became known and brought into general use. The subject-matter and authorship of old books and printed documents have their special attractions for Connoisseurs and Collectors, without their owners having any particular notion of the money-value attached to them, or how

considered, but in a magazine article it may be treated in such a way as to blunt the hard edge, so to say, of these while raising its general interest by illustration of work done by persons who from time to time have most signalised change and, on the whole, progress in typesetting and printing.

The type-faces of the present day most in use are derived from the old kindred Greek and Roman or Latin styles. The early printers did not invent letter



PORTION OF THE "THIRTY-ONE LINE INDULGENCE," 1454

much that may be owing to the style and age of the printed letters, in which they appear. Typography is a subject of wide range when its technicalities are

characters, but adopted the common writing hand of their country. The first Italians, say of about the middle of the fourteenth to well on towards the

¶ **Q**uod quæris qd de illis libris egerim: quos cum essem in cumano scribere institui: non cessavi neq; cesso: sed sæpe ia scribendi totū cōlūm rōnemq; mutavi. Nam iam duobus feci libris: in qbus nouē dialibus iis feriis quæ fuerunt Tuditano & Aqlio cōsulibus Seruio est a me tamen institutus Africani paulo ante mortē & Lælii Philī Māliiq; Tuberois: & Lælii generosq; Fannii & Scæuolæ. Sermo aut in nouem & dies & libros distributus de optimo statu ciuitatis & de optimo ciue. Sane texebat' opus luculenter: hoīumq; dignitas: aliquantum orationi ponderis afferebat. Hi libri cum in tusculano mihi legerent' audiente Salustio admonitus sū ab illo multo maiore auctoritate illis de rebus dici posse. si ipse loquerer de re. p. præsertim cum esse non Herachides ponticus: sed consularis: & is q in maxis uersatus in re. p. rebus essem.

FROM CICERO'S EPISTLES

JENSON, VENICE, 1470

beginning of the fifteenth century, imitated the current manuscripts of Latin origin, the best characters in them being selected by Jenson, a Frenchman, who located in Venice from 1470 to 1482, and treated by him with something of artistic liberty which distinguished his founts from those of mere imitators. But we must go back a few years earlier to get at the beginnings of printing in Europe. There are some references, but not altogether reliable, to printing done at Haarlem in 1423, at Mentz in 1440, at Avignon, in 1444; and it is said that the first German Black-letter appeared in 1450, but the earliest *printed date*, and it carries its own verification, is that of "1454," which occurs in the "31-line Indulgence," a copy of the four issues of which is in the Bibliothèque Nationale. We give a portion of a facsimile of it by the permission of J. Eliot Hodgkin, F.S.A., taken from the second volume of his learned work, *Rariora*. The printing of this document is attributed to Gutenberg, but other printers are claimed for that honour. Among the names of those who are credited with the invention of printing appear those of Coster, Castaldi, Hahn, Faust, Gutenberg, Jenson, Mentel, Schœffer; and among the places where it is said the first presses were put up are Avignon, Augsburg, Bologna, Basle, Strasburg, Florence, Venice, Haarlem, Mentz, Nuremberg, and Rome.

Whether printing in Europe was first done from moveable wooden letters, from wooden slabs, or from metal types, the faces of which were engraved, but not cast, we shall not seek to determine. But we may venture to think that China knew something of the craft centuries before any country outside it, and that, in Europe at least, the process began with incised wooden blocks for the printing of "Block-books," then advanced to moveable wooden letters which could be "distributed" and composed afresh as desired, the wood in course of time giving place to lead, and metal mixtures with lead to harden it, and

that in this way the mysteries of punch cutting, matrices, and adjustable moulds for casting type-faces were arrived at, and printing done as we now know it. Sweynheim and Pannartz were among the first to give up laborious pencraft for the practice of printing, which they began in 1465, when working as partners in the monastery of Subiaco, near Rome. The semi-Gothic features of their letters were considerably modified by John and Vindelin de Spira in 1469. But it was to Nicholas Jenson, at Venice, in the following

year, that we owe the introduction of the true classical Roman letter. In that year he printed Cicero's Epistles: our illustration shows a portion of it taken from one of the "Fac-similes of Early Printed Books" done for the British Museum. He selected the best formed letters he could find, rounded off their corners, trimmed and balanced their proportions, and so formed his alphabet. It is clear, and has enough light and approach to regular alignment to distinguish it from any that had previously been in use. But he left just enough room for the improvement which was effected in it under Aldus Manutius in about 1495.

William Caxton established his press in London in 1477. He had previously travelled a good deal on the Continent; and according to several reliable authorities, he was under Colard Mansion, at Bruges, learning printing in the year 1474-5. The school of

Here endeth the booke namede the dictes or sayengis of the philosophres expynted by me William Caxton at Westmestre the yere of our lordy M. CCC. Lxxviiij. Whiche booke is late translated out of frenshe into englyssh. by the Noble and prouissant lordy Lordy Antone Erle of Ryuers lordy of Sales & of the Isle of Wyght. Defendour andy director of the sieg apys, tollique for our holy fader the Pope in this Roame of Englonde andy Gouvernour of my lordy Prynce of Wales Andy It is so that at suche tyme as he hady acomplissid this sayd werke it likedy him to sende it to me in certayn quaypers to ouersee. Whiche forthwith I sawe & fonde there in many grete. notable. and wyse sayengis of the philosophres Accordyng vnto the bookes made in frenshe Whiche I hady ofte afore redy. But certaynly I had seen none in englyssh til that tyme. Andy so afterwarde I cam vnto my sayd lordy & toldy him how I hady redy & seen his booke. Andy that he hady don a meritorie dede in the labour of the translation thereof in to our englyssh tynge. Wher in he hady deservyd a huncular laboure & thank. &c. Therfore my sayd lordy desired

SPECIMEN OF CAXTON, 1477

Old Type Faces, and Those who Cut Them

Caxton is chiefly represented by Wynkyn de Worde (of Woerden in Holland), and his successor, Richard Pynson. Worde came in for most of his master Caxton's matrices, and probably the adjustable moulds, said to have been used by both. The adjustable mould is the key to practical typography. He was probably the greatest, as he certainly was the most prolific, of fifteenth century printers. As his Black-letter, though not all, is mostly identified with that of Caxton, we give a specimen of the latter from *The Dictes or Sayengis of the Philosophers*, printed at Westminster in 1477. This, perhaps, will best serve to indicate the style of both prevailing in England at the time; for though Caxton's *Recuyell of the Historyes of Troy* is dated 1475, it was printed at Bruges. The style of Richard Pynson, a native of France, located in England, was a distinct improvement on that of Caxton and Wynkyn de Worde, as may be seen by comparing with theirs the example we give from the *Dives*

Of holy pouertie. The firste chaptre.

Dives & pauper obu-
auerūt tibi: vtriul-
q; operator est dñs
Proverbi. xxi.
These ben the wordes of Salo-
mon this moche to say in englyssh
The riche and the poore mette to
themsell/ the lord is worcher of
eureitther This tyste worship-
fulle Bede expownerth thus. A
riche man is nat to be worship-
ped for this cause only that he is
riche/ ne a poore man is to be dis-
pyssed. bicause of his ponertye.
But the werth of god is to be wor-
shippyd in them bothe/ for they
bothe been made to the ymage.
& to the lyknesse of god. And as
it is writen. Sapientie. vii. ca.
One maner of entring into this
worlde/ and a like maner of out-
weyng fro this wretched worlde
is to alle men bothe riche and po-
re: for bothe riche and poore co-
men to this worlde nakyd and
poore/ wepyng and weylng/ &
bothe they wenden Renanahh

SPECIMEN OF PYNSON, 1493

fibile adire: ma anchora vn nobilissimo scul-
ptore de littere latine græce et hebraice. et ha-
mato. M. Francesco. da Bologna. l'igeno del q̃
le certamete credo che in tale exercitio nō tro-
ue vn altro eguale. Perche non solo le ṽsitate
stampe perfettamente se fare: ma etiam ha ex-
cogitato vna noua forma de littera dicta cursi-
ua, o vero cancellaresca. de la quale non Aldo
Romano, ne altri che astutamente hanno te-
tato de le altrui pēne adornarse, Ma esso. M.
Francesco e stato primo inuentore et designa-
tore. el quale e tutte le forme de littere che
mai habbia stampato dicto Aldo ha in taglia-
to, e la presente forma. cō tanta gratia e venu-
state, quanta facilmente in essa se comprende.
Et p̃ che tutti semo humili et deuoti vassalli de
tua Excellentia: et alla nostra vera seruitu se
apertene sempre inuocare el felice auspicio de
te nostro illustrissimo et clementissimo Prin-
cipe: et a quello offerrire le primizie de le no-
stre exigue lucubratione. Per tal respecto
destinamo et dedicamo la presente opa a tua
Excellentia, non per cosa noua, ne conuenien-
te a quella, de ditta nō a gli amorosi stipendij,
ma a la militar disciplina; la quale con gli so-
clari et admirandi gesti in questo nostro secu-
lo sommanente amplifica, et adorna. Ma so-
lo per dar qualche cognitiōe a tua Excellen-

ALDUS TYPE AS CUT BY FRANCIA

et Pauper printed by him at London in 1493. In the colophon to this dialogue it is stated that he lives "at the Temple Bar of London." The printing done at St. Albans Press, 1479, and about the same date abroad by Julian Notary, and by Letton and Machlina, taken together with that of Pynson, exemplifies the struggle between the Roman and Gothic tendencies in printing, which was yet to last for some time.

Aldus Manutius, generally called Aldus, the founder of the Aldine Press, contributed a good deal towards the success of the Roman or Latin form of letter. This was due chiefly to Francesco Raibolini, known better as Francia, a man of rare gifts as a painter, goldsmith, medallist, gem engraver, and founder of types. Working from the Jenson model, he gave freedom and grace to his letters, the capitals especially showing this, while to the art instinct the rugged dignity of his heavier Roman is its chief attraction. His style is represented by the printing done by Rossi at Venice about 1500; and as it influenced the better styles of European printing in later years, which we shall have to notice before we have done, we must content ourselves here by giving as our illustration a portion of a page from the *Fano Petrarck*, printed in the italic character invented and cut by him. The italic is said to have been done first of all in imitation of the handwriting of Petrarch.

The example we give is rarer than the italic used in an edition of Virgil, which appeared a little earlier and for the first time, *i.e.*, in 1501.

The Gothic-ised Roman letter of John

Froben, 1491-1527, and the Basle printing in general, became much appreciated, especially in the northern countries of Europe, where it was copied a good deal. Several of its features entitle it to be included among the classical Roman. It was of considerable service in toning down the strong prejudice which existed against Roman founts among the printers of the time who belonged to religious orders.

But the Golden Age of printing began about a quarter of a century later, when Geoffroy Tory's disciple, Claude Garamond, and his illustrious pupil, Le Bé, came on the scene. Tory cut types himself—he was master of several arts: a painter, designer, engraver on wood, and was also a University professor; but it was mostly through his curious work, entitled *Champfleury*, that he personally became really prominent. It was printed at Paris in 1529. The theory of the proportion of letters had been occupying men's minds for some time before this work appeared on the subject. Fra Luca Pacioli's book, *De Divina Proportione* (Venice, 1509), contained woodcut illustrations of the various letters of the alphabet; and Albert Dürer contributed his share to the discussion in his *Unterweisung der Messung mit dem Zirkel und Richtscheit* (Nuremberg, 1525), his idea being that all letters could be reduced to a combination of circles and straight lines. It was probably this latter

Quisquis est, qui moderatione & constantia polleat, quietus animo est, sibi quæ ipse placatus, ut neque tabescat molestiis, neque frangatur timore, nec sitienter quid expectans, ardeat deside-

SPECIMEN OF PLANTIN TYPE

further and endeavoured to proportion each letter to the various poses of the human body and expressions of the face. Absurdly fantastic though his theory be, it is said to have revolutionised the Latin letter in France. But we must return to Garamond and Le Bé. Not only the style of the Estienne generations of French printers from about 1543 and that of the almost equally famous Elzevir Dutch typographers, but the styles of Stephens, of Paris; Plantin, of Antwerp; and John Day, of London, were chiefly founded on the productions of Garamond and Le Bé. Some of the best examples, and, to a

great extent, typical of the work done by those we have named, appear in the printed books of Simon de Colines, 1520-1546.

The Elzevir fame was primarily due to Christopher Van Dijck, who designed and cut the letters which established it. He preserved to a great extent the Le Bé forms, while adapting them to the Dutch taste for short triangled serifs and strong strokes. To give a general idea of the Golden Age of printing and the principal founts we have been referring to as belonging to it, we select for illustration a specimen of the characters employed by Plantin and another showing something of the Van Dijck Elzevir style, both of which we think fairly well indicate—and that is about all we can hope to do within

Kleene Kanon Cursijf.

Margaritam in Imperii cura Sublevabat. Hollandis, Zelandisque atque in Burgundis Præfectu Desi

Afcendonica Romeyn.

Quod quisque in ano est, sciunt. Sciunt Id qui in Aurum Rex reginæ dixerit : Sciunt quod Juno; Neque & futura in Æ ABCDEFGHIKLMN OPRSTVWXUY Σ Ϡ ϡ * ([\$ † ? † € ABCDEFGHIKLMNO

Dubbelde Auguftijn Kapitalen.

ABCDEFGHIKLMNOPQTRUJ VWXYZÆ, J; ;

VAN DIJCK ELZEVIR STYLE

the limits of an article—the manner and influence of Garamond and Le Bé. For the first we are indebted to a Williams facsimile sheet of Van Dijk, while the second is reproduced from part of a De Vinne specimen page.

There is too much haze about the processes of early English type production for us to seek to penetrate it with any satisfaction. Mr. William Blades, a great authority on all that concerns typography, tells us that Caxton in his first attempts at printing imitated the type of the Flemish and Dutch. No doubt about that: he knew the Continent well, especially the Netherlands, and as we have said, studied printing for a term at Bruges. So if it be accepted as true that he and those who followed him understood the use of the punch and matrix, and perhaps the adjustable mould, so essential to type-founding, we are obliged at the same time to admit the fact that type was imported in considerable quantities from the Continent, especially from Rouen, the great typographical market in those days. Of course this does not do away with the probability that the craft in all its then details was practised in Great Britain, if not by natives, then by

foreigners such as Pynson, Myllar, the first printer of Scotland, and others who, like them, were type cutters and founders as well as printers. At any rate, and for one good reason and another, up to the close of the fifteenth century English typography was much superior to what it became half a century later. At that period we learn for a certainty that English typefounders were beginning, if they had not already begun, to learn how to cut their own punches and matrices, instead of, as we incline to believe, being compelled as a general rule to purchase them from abroad.

The decline of printing on the Continent, as in

Of the FOURTH BOOK.

Satan now in prospect of Eden, and nigh the place where he must now attempt the bold enterprize which he undertook alone against God and Man, falls into many doubts with himself, and many passions, fear, envy, and despare; but at length confirms himself in evil, journeyes on to Paradise, whose outward prospect and situation is described, overleaps the bounds, sits in the shape of a Cormorant on the Tree of life, as highest in the Garden to look about him. The Garden describ'd; Satans first sight

FROM THE ARGUMENT TO THE FIRST EDITION OF
MILTON'S "PARADISE LOST"

Garamond and Le Bé. As we get into the seventeenth century the average English typography becomes a depressing study. The specimen we give, from the argument of the fourth book of the first edition of Milton's *Paradise Lost*, is above the average. Its italic, as may be seen at a glance by comparing it with the Aldine example, shows decline both in form of the letters and the printing.

Towards the close of the seventeenth century the Dutch influence in type, as in other things, became more and more marked. Dutch matrices found their way even to the Oxford University Press. Moxon (1659), a typefounder of some note, while having considerable faith in the Dutch and the Van Dijk style, puzzled himself much over a right theory of proportion of letters, but did not achieve anything remarkable in typography, except perhaps his Irish

fount, which was used for the propagation of the gospel of the Reformed Church in that country.

The real renaissance of typography at home, and to no small extent abroad, was due to William Caslon, who started his foundry in London in 1720. The coarse types used in Bibles, broadsides, and classical books, the bad casting of faces, as well as their worn-out appearance, their broken serifs, and ink-clogged counters, soon were cleared out of the way by his genius. His Roman founts were inspired by the best forms of Elzevir. All the letters of his alphabet were cut in studied relation to each other, so as to "justify,"

England and Scotland, came about during the unsettled times preceding and after the Reformation. Every printer during Queen Mary's reign had to learn, often in secret, to become his own type-founder. John Day (1560) was certainly the first of these of any note. We have referred to his style with that of others as influenced by

A Compleat and Private
List of all the Printing
Houses in and about the
Cities of London and Westminster, together with the
Printers' Names, what Newspapers they print, and where
they are to be found: also an

SPECIMEN OF CASLON TYPE

as the printers say. But he performed a perhaps more difficult feat in preserving this relation and justification in all the different sizes and series of his founts. This is not done as is generally supposed by observing exact geometrical proportions, for that when carried out, especially in the diminishing series and sizes, always leaves something wanting in the fine strokes and serifs, the ascending portions of letters, and in their width and legibility as a whole. It was to the study of these technical points as much as to the elegance of his faces that Caslon's great success was due. Our illustration gives a fair idea of his style.

Following William Caslon came John Baskerville, of Birmingham, from 1757 to about 1780. He was one of England's most illustrious typefounders and

the term used in France for many years to designate a fine old style of type intended for best work. Its merit may be judged by the example we give.

In due course Bodoni, director of the royal printing works at Parma, came to the front, his work being chiefly characterised by huge type, large pages, and ample margins. In England little of interest occurred after Baskerville until about sixty years ago, when Charles Whittingham, of the Chiswick Press, hit upon the happy idea of using the old Caslon type for a romance of the seventeenth century, entitled *Extracts from Lady Willoughby's Diary*. It was a very successful experiment. The Chiswick Press to this hour produces some of the best printing.

So it comes about that though the better old styles

PRAYERS and THANKSGIVINGS

Upon several Occasions; to be used before the two final Prayers of the Litany, or of Morning and Evening Prayer.

P R A Y E R S.

I For Rain.

O God heavenly Father, who by thy Son Jesus Christ hast promised to all them that seek thy kingdom and the righteousness thereof, all things necessary to their bodily sustenance: Send us, we beseech thee, in this our necessity, such moderate rain and showers, that we may receive the fruits of the earth to our comfort, and to thy honour, through Jesus Christ our Lord. *Amen.*

SPECIMEN OF BASKERVILLE TYPE

printers. His first attempts at letter founding were influenced by the style of Caslon, but in time he developed his own style; the folio Bible and the Book of Common Prayer, which he produced, show this, perhaps, best of all. His type faces are mainly characterised by their round open forms, not over angular, and with clean decided "hair lines." The effect was bright and artistic. Baskerville was a true enthusiast and master of his craft. He made his presses, mixed his inks, hot-pressed his printed sheets, and after a time directed how his paper should be made, and at home, instead of purchasing it from Holland, as was usual in his day. Baskerville's first and constant desire was to produce good work, and he absorbed himself in it so much that he made but little money, and died a comparatively poor man. A literary society of Paris bought his foundry, and his types were used there in a noted edition of the works of Voltaire. "After the manner of Baskerville" was

FROM THE BOOK OF COMMON PRAYER

from the Jenson period have often been neglected, they are received into favour now and again, if not quite in their original shapes then always in modifications which, for the most part, belong to them, taken as a whole, and constitute the chief grace and value of our best modern founts, British and foreign. The typography of Scotland has all along, from the time of Myllar, her first reputed typefounder and printer, reciprocated the spirit of change for better or worse; her Foulis, Ballyntine, and other presses and foundries, such as that of the great Edinburgh firm of Miller & Richard, proving this in no uncertain degree. The same, of course, is about equally true of the present Caslon, Figgins, Shanks, Reed, the Wicks' Rotary, and other productions of type faces. But none of these show such decided affinity with certain characteristics of old-time typography as those of the Kelmescott Press.

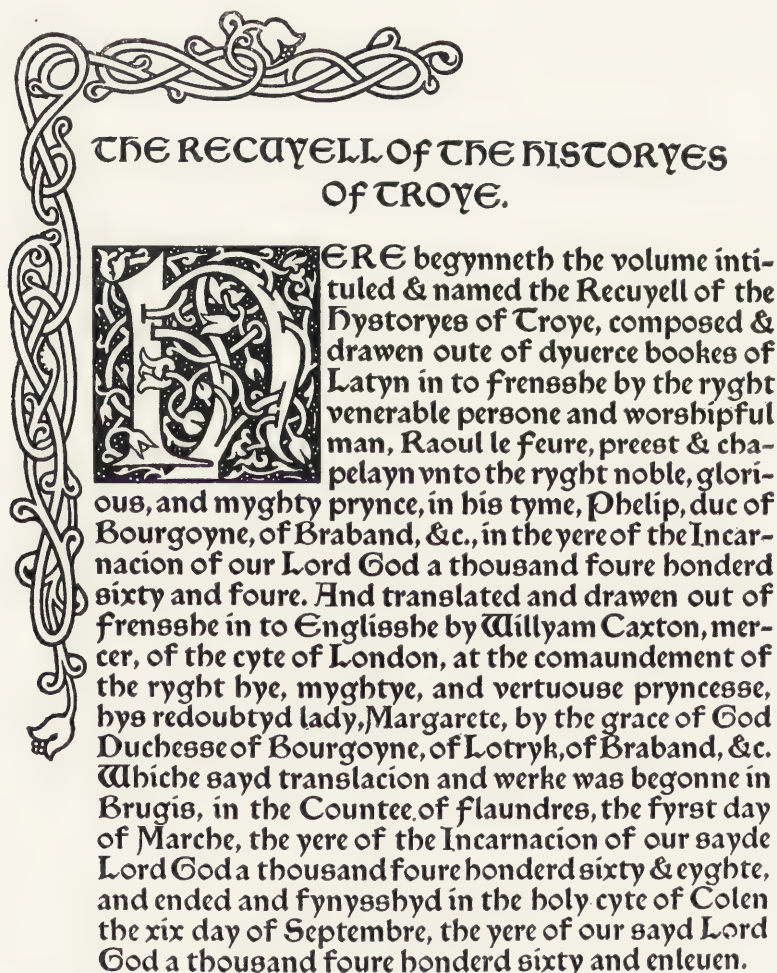
Since the manuscript gave way to the printed book

Old Type Faces, and Those who Cut Them

no finer examples of printing in the Gothicized spirit of the Roman letter have appeared than those of the Kelmscott Press, founded by the late William Morris. Its chief attractions are its finely designed capitals, rubrication of its title, and its beautiful colophons and ample margins. William Morris had a tendency to disparage Roman for Gothic or mediæval forms of letter; but for beauty combined with usefulness properly designed, Roman type is superior to it. The intricate and the mysterious are invariably associated with venerable pen-writings, illuminated manuscripts, and black-letter copies, which had to give way to moveable type, and this will always make their influence felt; but the Roman letters, which lend themselves most to artistic simplicity, instead of

ingenious complexity, will, we doubt not, always be preferred by typefounders, printers, publishers, and the reading public.

Our thanks are due to the Governors of the St. Bride Foundation, and to Mr. R. A. Peddie, the acting head of its remarkable typographical library, for the courtesy and advice extended to us during its preparation and the facility given for photographing the examples of the different periods which accompany it. The last of our illustrations is taken from one of its treasures—a selection made by the late William Morris of some early specimens of his printing, bound up with some enlarged photographs of models he used in forming his letters, and presented by him to the late Talbot Baines Reed.



SPECIMEN OF WILLIAM MORRIS TYPE

Forthcoming Books

To the student of art and to the tourist alike the name of Carpaccio conjures up visions of pomp and splendour; the legend of martyr and saint told with all lavish display of colour and detail so characteristic of Venice, the Queen of the Adriatic, combined with a naïvete of expression that irresistibly arrests and holds the spectator's attention. A great debt of gratitude is therefore due to the late Professor Gustaf Ludwig, ably seconded by his friend, Professor Pompeo Molmenti, for contributing to the art literature of the world so complete a picture of this delightful artist. A pathetic touch is added by the latter in an affectionate tribute to his deceased friend and coadjutor, who did not live to receive the well-merited reward of his labours. English readers, there is little doubt, will welcome a translation shortly to be issued by Mr. Murray, the work of Mr. R. H. Hobart Cust, author of *Giovanni Antonio Bazzi*, which will be embellished with numerous illustrations in photogravure and half-tone.

JACQUES LAURENT AGASSE, though well known to connoisseurs as an animal painter of perhaps the most genuinely distinguished ability, in a period in which James Ward flourished and Edwin Landseer rose to greatness, has for fifty years occupied little more than a blank page in the chronicles of art. Mr. C. F. Hardy, editor of *Benenden Letters*, has therefore attempted to fill this gap in art history with an exhaustive life, which will shortly be issued.

In the prospectus Mr. Hardy states that when he set about the task of ascertaining the facts of Agasse's life, next to nothing was in print concerning the man or his career, though he had lived in London painting, studying, and exhibiting almost without cessation for half a century, receiving the patronage of George IV., Lord Heathfield, and other celebrities—lovers of the horse and dog and magnates in the world of sport. The work will be illustrated with 30 phototype plates.

Life and
Works of
Vittorio
Carpaccio

Life and
Works of
Jacques
Laurent
Agasse

MR. ELLIOT STOCK announces for early publication a cheap edition of Mr. Bodleian." By Augustine Birrell's delightful book, *In the Name of the Bodleian*. It will be uniform in style with his former books.

AN important work is shortly to be issued by Messrs. Maclehose on *The Fine Art Collection of Glasgow*. The text, which is by Mr. James Paton, the curator of the gallery, will be embellished with over forty fine photogravure plates. It will be issued in two styles, the edition de luxe being on hand-made paper, and with the plates on Japanese vellum.

YET another life of that most famous of modern sculptors, Auguste Rodin, is announced for publication by Mr. Fisher Unwin. It is *The Life of Auguste Rodin* written by Mr. Frederick Lawton, who has obtained his biographical facts from original sources, and largely from Rodin himself. M. Rodin's best-known works will be illustrated in the volume.

FOLLOWING on the admirable catalogue of the etched work of William Strang by Mr. Lawrence Binyon, recently published by Messrs. Maclehose, Messrs. Newnes announce as a volume in the "Master Etchers" series a work entitled *The Etchings of William Strang*. The same firm are also issuing in their "Art Library" *The Landscapes of G. F. Watts* and a second series of *The Faintings of Burne-Jones*.

As a volume in their "Classics of Art" Series, Messrs. Methuen are shortly publishing a translation of M. de Beruete's *Life of Velasquez* by Mr. Hugh E. Poynter. The volume will contain a preface by M. Leon Bonnat.

The Etchings
of William
Strang

A Life of
Velasquez





Old Door Knockers

By Mrs. F. Nevill Jackson

WHILE there were three periods in history—the Romanesque, the Gothic, and Renaissance—when knockers were most freely used on all classes of buildings, so, roughly speaking, there are three distinct types under which the different forms may be classified. The shape of the knocker will be found to be of great assistance in classification, together with the metal used and approximate date of production.

masks. A rosette, grotesque, or lion's head usually forms the plate.

In the second type the striker is hammer-shaped, the handle of the hammer being often split, and strap-like forms added; the plate and knob are usually only slightly worked. This is a very early type; specimens reminiscent of Saracenic and Byzantine forms exist. Glorified out of all resemblance to the



WROUGHT-IRON KNOCKER WITH ARMORIAL SHIELD AND DRAGON STRIKER. . . . MUNICH MUSEUM

The most usual of the three types has the striker round or stirrup-shaped. This may be plain or ornamented with twisted forms with wreathing or

original type, it is to this class that the superb chiselled iron knockers of the reigns of Henry II., Louis XIII., and Louis XIV. belong.



SIXTEENTH CENTURY WROUGHT-IRON KNOCKERS ON
RING HANDLES MUNICH MUSEUM

The third type takes the form of a lyre or elongated loop, drawn down to form the striker; masks, snakes, dragons, and human figures frequently appear on such knockers, and on account of the elaboration of the modelling, these are most often found in bronze and brass, as the limitation of the smithing processes did not admit of very intricate workmanship. All the ornament of this last type was lavished upon the striker, the plate for fixing to the door and the knob for producing the noise, which is the *raison d'être* of the knocker, being made of quite minor importance.

It is in the first two classes that the plate is found in its most beautiful form, frequently extending over a large surface and in elegant open work design. Specimens of such knockers may still be seen on some of the old doorways of Augsburg. There are very beautiful examples amongst the splendid collection

at the National Museum in Munich; it was in this type that the German workers excelled.

The ironwork of the plain and solid Romanesque doors which remain to the present day has no special characteristic in its hinges and guards, except a rude solidity; it is in the thirteenth century that ironwork began, chiefly in Germany, to show strap work and branching lines. In France these took the form of *fleur-de-lys* and strongly indented vine leaves.

The iron knockers of German make in the fifteenth century show such tracery with many elaborations on the plates; the ring or stirrup-shaped strikers of this time are generally very massive.

The advantage of the study of iron knockers over those of any other metal lies in the fact that iron is to be found nearly everywhere, and is of very low value when in its unworked state; a large amount of physical and mental skill is required to give it artistic beauty. The work put into it ennobles this plebeian metal, by bringing out its splendid qualities of toughness, flexibility, and elasticity, till in its highest perfection gold is not more valuable.

The craft of iron-working has been pursued most earnestly and continuously by the Teutonic nations; in their earliest contact with the Romans they were well supplied with iron or iron-shod weapons. In the Middle Ages our own military stores were freely



FLORENTINE DOOR KNOCKER MUNICH MUSEUM

Old Door Knockers

augmented by workmen of Innsbruck, Cologne, and Augsburg, and Henry VIII. persuaded German workmen to come to Southwark and Greenwich when he endeavoured to revive the armourers' work in England.

It must be remembered that in the Middle Ages there were no designers of ironwork (with the exception of armour, which was frequently drawn for the smith by an artist); even the architect would probably give the smith a free hand with regard to hinges, lock, bars, and knocker. The master smith would set the task for his assistants, directing the work on more or less traditional lines, modified within certain limits.

The great resemblance between door knockers and handles is extremely apparent; in fact, in early times the striker of the knocker was used for the two purposes. It is the ring and stirrup and the hinged drop types which are used either for knockers or handles and closing rings rather than the elongated loop form.

Many of the fifteenth and sixteenth century handles on church doors have been used for the double



ITALIAN KNOCKER WITH DOGE'S CAP ON STRIKER
MUNICH MUSEUM



BRONZE KNOCKERS FROM THE MUSÉE DE CLUNY, PARIS¹

purpose; a good specimen is on the sacristy door at Cirencester. There is a fine knocker handle with pierced tracery on Stogumber Church, Somerset. It was in the early sixteenth century that knockers were treated much more fantastically than door handles.

It must be remembered that the door and shutter furniture of this period was most elaborate; hinges, of which there were possibly six to ten, were so large and elaborate, that, as in the example on the north door of Durham Cathedral, and on the doors of the cloisters, they spread nearly all over the door; the lock and staple would also have richly foliated straps. Two sockets with arabesque plates to receive the ends of a chain or bar would also form part of the



WROUGHT-IRON KNOCKER WITH CROWN AND FLEUR-DE-LYS
AND CRESCENT OF DIANA HOTEL CLUNY, PARIS

equipment, besides a finely-worked bolt and socket and a lock to secure the bolt—strengthening plates might also be added if the door gave access to a treasury or sacristy. The nails which fastened all this work, and occasionally studded the door, were also handsomely ornamented, especially if the smithing were of Spanish workmanship.

It can be imagined that to accord with all this elaboration the knocker was a very different affair from the modest specimens of the present day, or even of a century ago. In the fifteenth and sixteenth centuries the size alone was double and treble, and the intricacy and delicacy of the workmanship of the highest order.

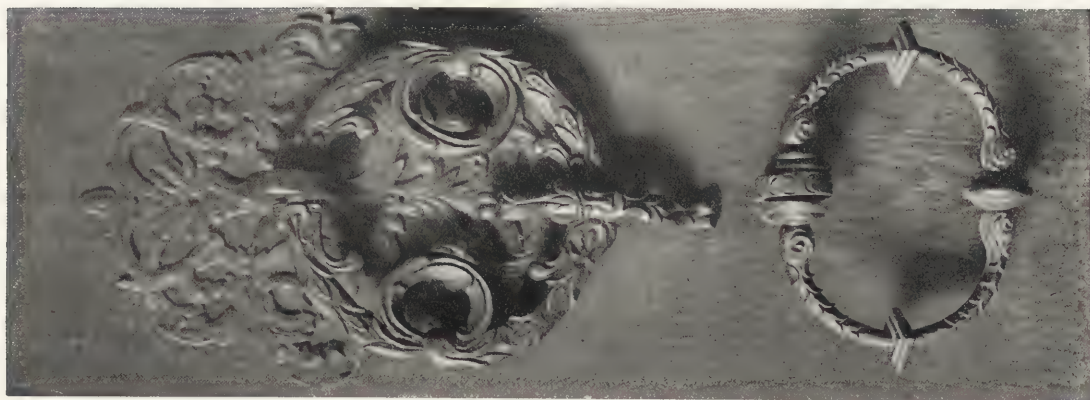
The Matsys in Louvaine worked largely with the vine as the motif. Josse, father of the celebrated painter Quentin, held the position of architect, clock-maker,

and blacksmith to the municipality, and Mr. Gardner considers that the celebrated well-cover near the Cathedral at Antwerp is undoubtedly the work of Josse Matsys rather than of the painter, to whose hand it is usually attributed, who could not have been more than twelve years old when the work was completed. In this cover a tangle of interlacing branches and leaves shows the pattern which formed so many knocker plates at that period in the Netherlands.

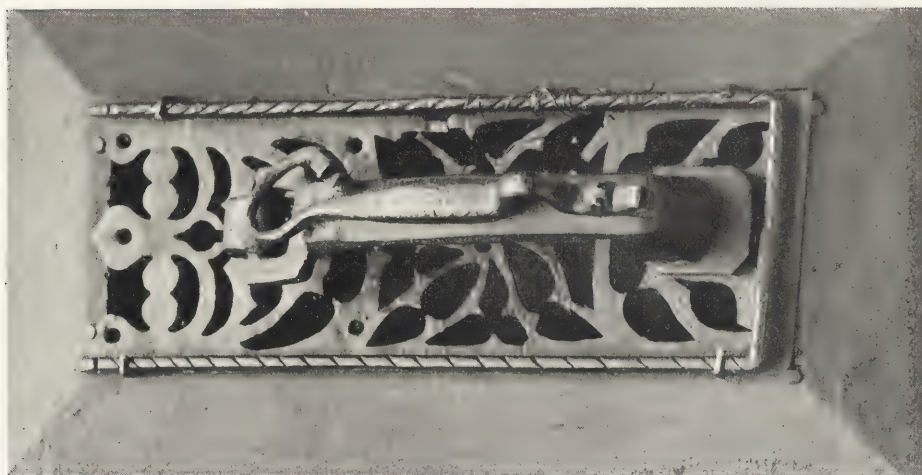
The Mediæval ironwork of Italy is disappointing. Perhaps we expect too much of a country where art is not a fashion or hobby of the well-to-do, but a factor in the life of the people. The highly decorative value of iron for building and decorating house



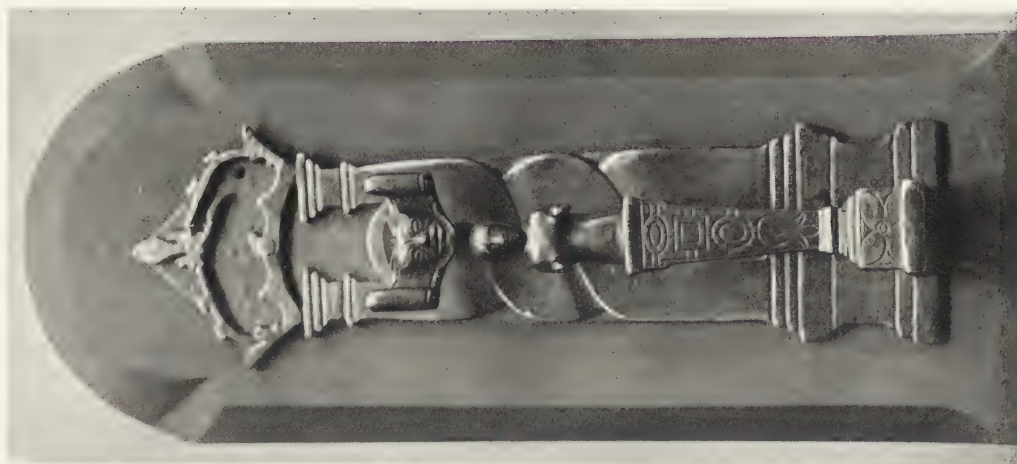
SEVENTEENTH CENTURY WROUGHT-IRON KNOCKERS,
DECORATED WITH MASKS AND FEMALE HEADS



WROUGHT-IRON KNOCKERS
MUNICH MUSEUM



FRENCH FIFTEENTH CENTURY WROUGHT-IRON
KNOCKER WITH DRAGON AND GOTHIC TRACERY



WROUGHT-IRON KNOCKER DECORATED WITH
CROWN AND H OF HENRY II. OF FRANCE

purposes was not recognised, and bronze was the metal most highly favoured; for this reason all the finest Italian knockers will be found of bronze. The splendid example of fifteenth century workmanship of the Pisani Palace in Venice most readily occurs to our memory. The plate is comparatively simple; it is on the striker that all the skill of the artist has been lavished, and the figure, trident in hand, with the two horses of fabulous shape, give a very fine example of artistic design.

When early iron door knockers of Italian make are found they are usually as plain and severe as it is possible to make them. Many fine and elaborate

strengthening the doors of this period. Such nail-heads vary from an inch to two or four inches across, and are often forged and welded from the solid.

Domingo Cespedes, of Toledo, was a celebrated smith of the middle sixteenth century, and Bartolome, who was working at the same time at Seville, has placed his name on several specimens of his work.

"The French manner" of knocker making was celebrated all over Europe in the fifteenth and sixteenth centuries, and chiselling from the solid was generally looked upon as the mode *par excellence* of the French smith. Unlike Spain, ironwork was much employed in beautifying the dwelling houses in



SIXTEENTH CENTURY BRONZE KNOCKER
NYMPHS EMBRACING

door knockers in use in Italy, which were at one time thought to be of native workmanship, have since been proved to be French. This is the more remarkable as Milan was the metropolis of armourers and steel workers, and Brescia, Verona, Florence, and Venice were scarcely less celebrated.

The door knockers of Spain are rather fantastic in design, the piercing of the plate showing a Moorish influence. Architectural tracery with canopied niches was also used, and lions' heads, lizards, dolphins, and Moors' heads are found ornamenting the striker, which is usually ring, drop or stirrup-shape. In a knocker of the late fifteenth century, on the door of a private house in Toledo, the plate is of foliage design; above the striker is a dolphin's head. The door is closely studded with highly ornamental nails, which are characteristic of the Spanish method of



SEVENTEENTH CENTURY BRONZE KNOCKER
FEMALE FIGURE AND LIONS

France, and as much skill was lavished by the French *ouvrier* on the locks, keys, hinges, handles, and knockers as on the screens, grilles, andirons and other more important pieces.

There is an extraordinary beauty and excellence in French door knockers which distinguishes them from those made in any other country during the fifteenth and sixteenth centuries. Most of the designs are purely architectural. The back is plate-work; on it are raised figures standing beneath canopies, pinnacles, and crockets, carved from the solid on a minute scale. A fine example of such a knocker made in the fifteenth century was to be seen on a house at Bourges. Another example is at Florence, but is of unmistakeably French workmanship. A splendid traceried canopy and niche shelters St. Michael, the figure forming the striker.

Old Door Knockers

Such door knockers were made in France long after the architectural and Gothic styles had been discarded in the ornamenting of other works of art. Even until the reign of Louis XVI. they were made in the provinces, conservative Brittany being, perhaps, the last to give up the traditions of knocker-making at its best. The Italian influence brought over by Catherine de Medici ousted the French style from Court circles, and the provinces gradually following the lead of the capital, the finely chiselled iron door knocker of excessive elaboration of late mediæval times has now ceased to be made.

The figures of saints were most frequently used as strikers, sometimes singly with their emblem, or instrument of martyrdom, sometimes in groups or attended by angels. One of the finest specimens extant shows St. George killing the dragon.

When this relic of mediæval style in artistic ironwork died out, the use of knockers was on the wane. Its past beauty and importance can be seen perhaps at its best in a door knocker of the middle sixteenth century, with the Arms of Henry II. of France finely chiselled on the striker; a crown, with jewels and *fleur-de-lys*, stands above the shield; a stirrup-shaped striker hangs considerably below the plate. At the top is the crescent of Diana, as this beautiful example was made for the Chateau of Auet,



SIXTEENTH CENTURY WROUGHT-IRON KNOCKER, WITH BALUSTER-SHAPED FASTENINGS

popular in the eighteenth, to which period many of the specimens in the cabinets of private collectors belong. It was J. Audrouet du Cerceau who, about 1670, invented the beautiful pearldrop-like form,



FRENCH SIXTEENTH CENTURY WROUGHT-IRON KNOCKER

where all the ironwork, of which immense quantities exist, bears the crescent, motto, or monogram of Diana. Locks secured by a double turn of the key, the iron gratings for barring the wide chimneys, knockers, and handles, all had also the royal arms, cipher, and badges. Guillaume Herard, Gilbert Drereys, Adam Boulemps, Michel Suron, Jean Duchesne, and Jacques Martin, of Lyons, were all celebrated smiths who received such important commissions at this time.

Though knockers were out of fashion during the earlier years of the seventeenth century, they returned to favour during the latter years of the same century, and were extremely

popular in the eighteenth, to which period many of the specimens in the cabinets of private collectors belong. It was J. Audrouet du Cerceau who, about 1670, invented the beautiful pearldrop-like form, with richly foliated mount depending from a rosette or lion's head. He published numerous designs for knockers, many of them of great elaboration. It is probable that the larger number of these, like the most fantastic furniture patterns published by Chippendale, were never carried out in their entirety. Some of the knockers are stirrup-shaped, with masks and heads, or of the pearldrop form, which was also used for drawer handles.

The Connoisseur

Grotesque figures and masks were also designed by du Cerceau ; in fact, his ideas for this most interesting detail of door furniture were extraordinarily varied and fantastic. But from this time simplicity rather than elaboration was the motive of the knocker-designer, the two processes of designing and making being no longer exercised by the same person.

Perhaps the days may return when wealthy noblemen and citizens will insist upon their most utilitarian wants being supplied by artist and artist craftsmen, as of old in Venice, Bologna, Nuremberg, and Augsburg. Then may the past splendours of the door knocker be revived, and the successors of Luca della Robbia, of

Cellini, of the Matsys family, and Gian di Bologna may design, hammer, cast, and mould such masterpieces as those that are left to us to show what supreme effort in this particular achieved in past centuries.

Alas ! that improved bell-hanging and the introduction of electricity as a means of summons, precludes the likelihood of elaborate design in the more primitive instrument, either in the present day or in the future ; like that other once necessary gate or door ornament, the link extinguisher, which we still see attached to a few of the old town houses, it is probable that the time is not far distant when the knocker will become obsolete.



FRENCH FIFTEENTH CENTURY WROUGHT-IRON KNOCKER WITH PIERCED GOTHIC TRACERY

The Turner Controversy

9, NORTHUMBERLAND STREET,
EDINBURGH,

12th October, 1906.

SIR,—Having accidentally discovered that a discussion has arisen in the pages of *THE CONNOISSEUR* regarding the supposed identity of "W. Turner de Lond." with the great J. M. W. Turner, I think a few particulars may help to solve the question.

In addition to most of the engravings already named, and a number of his pencil drawings, I have several copies of some of William Turner's other publications. The views "Broughton Street, Edinburgh," and "The Calton," are included in the first part of a series entitled "Scotia Delineata," but in some of the copies the former is described as "Catholic Chapel," instead of "Broughton Street," that building being the main feature in the picture. Another series of twelve views is in two parts, each entitled "Six views on the new line of road communicating between Stirling and Carlisle, executed in lithographia by William Turner de Lond. Price 10s. 6d." In one copy is a loose sheet with printed list of subscribers, and the words "paid," "not paid," "not known," noted in ink against the different names. These publications have no date, but another set of engravings, which I must describe in some detail, has the date 1826. We therefore find that the artist must have been in Scotland in the following years:—

1822—George IV.'s visit to Edinburgh. Some of your readers may remember the coloured copy of this engraving in the tourist's vestibule at Abbotsford.

1824—The great fire, about which so much has already been said.

1826—The date above mentioned.

The series of pictures published in 1826 has the following title on the paper cover:—

"Twelve Plates of Animals from the Highland Society's great Cattle Show, held in Glasgow, Sep. 27, 1826; Drawn and Engraved from LIFE, by W^m. Turner de Lond.: under Patronage of the Directors and Dedicated by Permission to The Highland Society of Scotland. Price £1 1s."

Beneath the title there is a picture of "The Genius of Caledonia manifesting to Neptune the advantages of steam navigation." The lady sits poised somewhat insecurely on the splash board (if one may use the term) of Neptune's chariot, and points out to him a steamer proceeding up a firth while the other ships lie apparently becalmed. A cupid, lightly attired in a Tam-o'-Shanter and tartan muffler flies up with a model of a steam engine. Neptune looks interested but somewhat disturbed, and the sea horses plunge violently ahead as though they feared the steamer would out-distance them. A small picture below represents a coal mine with an engine carrying away the coal, and the words, "Elementa, Hominum fulcrum sunt." Below this is the publisher's name, "Edinburgh, published by John Anderson, Jun., 55, North Bridge Street, 1826."

The twelve plates include horses, cattle, and pigs. In

one plate "a fine sow, exhibited by Lord Blantyre," is rubbing noses in friendly fashion with "a boar of the Berkshire breed," while a bunch of turnips lies invitingly between them.

William Turner "de Lond." was employed by Sir Henry Steuart, of Allanton, to illustrate a book which he published in 1827, and while at Allanton he gave drawing lessons to Sir Henry's daughter. He was probably a drawing master who came to settle in Edinburgh, or, at any rate, in Scotland, not later than 1822. In a description of *A View in Cadzow Park*, in "Caledonia Illustrata," he writes: "The upper park is a musæ quercum, offering the finest models in nature for study to the artist and amateur who would acquire the habit of drawing the oak well." Of *A Rocky Scene near the Ruins of Roslyn Castle* he writes: "To those studying landscape scenery it presents a fine lesson, consisting of so few parts, that the mind compasses and comprehends them at a glance, and requires but a knowledge of the main principles of light and shade to reduce it to effect."

William Turner probably adopted the designation "de Lond." in order to enhance his reputation. He may have avoided the simpler form "of London" partly because he knew that his great namesake had at one time adopted it, and partly because to one who was somewhat of a pedant Latin would be preferable to plain English. One instance will suffice to prove his pedantry. In "Caledonia Illustrata" Cadzow is thus described: "To the poetic and pictural taste the unique beauties of Cadzow are an inspirative helicon and *musis amicus*, a *caelestis mentis instinctus*, which needs but to be seen to produce its stimulus and awaken the most exalted sensibilities to action and imitation; whoever can see, can feel and can describe such superlatives, must possess the essence of a poet or a painter."

I am,

Yours faithfully,

DOUGLAS A. SETON STEUART.

Further Evidence By William White

IT is, I think, to be regretted that Mr. Frederick Izant continues to make surmises respecting the erroneous attribution to J. M. W. Turner of the prints reproduced in the pages of the June number of *THE CONNOISSEUR*, and that he has refused to accept the facts and the evidence I brought forward in my "Rejoinder" in the issue for September. Mr. Izant closes his eyes to all the evidence against his arguments, and "fails to see"—using his own expression—anything but his own mistaken view, which would receive scant courtesy at the hands of most experts, who would not trouble themselves to reply to such opinions at all. In his three pages of reply to what he terms my "opposition," however, he has merely further exhibited his lack of knowledge of the great artist's work and character, and of the technique of art; while he is so unfair towards me in his criticism that he carelessly misquotes and perverts what I wrote on the subject. That being so, it would be sheer waste of time, and of valuable space, for me to enter into a detailed

reply, or to expect to convince him that he is entirely mistaken in his theories and opinions respecting Turner.

He even endeavours to prove that I am "evidently in two minds upon the subject," and still consider the two engravings reproduced in my article (pages 48-9) to be by J. M. W. Turner, when I do nothing of the kind. I have stated quite clearly that the discovery of the date of the publication of these engravings attributed to "W. Turner de Lond." rendered it impossible for them to be associated in any way, upon any assumption or hypothesis I could conceive, with the Royal Academician.

In spite of the facts which he has himself now brought to light, that "these eight prints are known to have been from sketches by a local barrister" (page 99), and that "the six engravings are each signed 'Etched by W. H. Lizars,'" Mr. Izant still persists in believing that the great Academician would have condescended to touch such work. He states it as his opinion "that the trees and wall on the left hand side of the *Loch Leven* view, and the rocky mountain in the other sketch, *must* have been drawn by Turner. . . . An instant recognition of Turner's handwriting in their inscriptions was the first thing to lead me to connect" two others "with the great artist. A comparison of the lithographic work [*i.e.*, the two 'fire' drawings (not the engraved drawings of the 'ruins'), which have no writing upon them] with Turner's pen drawings in the National Gallery [*which* drawings he does not indicate], confirmed my impression. . . . The signatures, I feel certain, were added to the lithographs by Turner himself." From this Mr. Izant wishes to imply that he is fully capable of judging such work as an art expert, whereas he merely shows throughout that he does not possess sufficient technical knowledge to distinguish between a lithograph, an engraving, and an etching. As a matter of fact, not one of the sketches bears a signature anywhere. Mr. Izant treats an engraver's inscription as if it were a "signature." If also he is correct in stating that the "six engravings" are each "signed" as having been "etched by W. H. Lizars"—and I doubt the accuracy of the statement—the publisher must have been equally careless, as the two landscapes are *not* etchings.

The readers of THE CONNOISSEUR will, I am sure, be pleased to have the testimony of so high an authority as Mr. Algernon Graves, whose reputation in all biographical art matters is universally recognised, and whose father it was who actually gave Turner the commission for the series of ninety-six Scott illustrations, and whose well-known firm published most of his large-size engravings. I have his permission to state that he entirely agrees with me in all my observations on the matter. None of the engravings bear any resemblance, he says, to the work of J. M. W. Turner; the figure work is particularly unlike; and the suggestion that it could be his he considers quite ridiculous. Moreover, none of the writing, of which Mr. Graves possesses numerous examples, is in the least like his.

The inscriptions on the two slight landscapes suggested to him Samuel Cousins's writing, and he thought they might very well be by him—if not by John Varley, as I had questioned; but in any case, he said, "almost anyone but Turner." He, moreover, remarked that it is not true that Turner was *ever* known as "Turner of London," which would have been especially absurd when his fame was well known to everyone. He also confirms my remark that Turner himself never produced a lithograph in his life, and, in his experience, very rarely signed his work.

As the final number of Mr. Graves's valuable and laborious serial publication on the works of the Royal Academicians, in which the name of Turner is included, is not yet issued, I do not feel at liberty to give all the particulars he has found respecting the various artists of the name of W. Turner, and it is not easy to distinguish between them. Mr. Graves permits me, however, to mention that there was a "W. Turner" who exhibited in 1787, who lived at 129, Shoreditch, and later, until 1816, at another address in the neighbourhood of London; and he thinks, from the character of his subjects, that this might be the artist in question, whose reputation may have been magnified or mistaken on his visit to Edinburgh.

I have, however, still more conclusive testimony that these drawings were not made by J. M. W. Turner, although I do not suppose that Mr. Izant will be convinced by the evidence, and will still think that I merely wish to "lay down the law." But I find, at the National Gallery, distinct evidence that Turner arrived at Farnley Hall (from London, it is nearly certain) on the 19th of November in 1824, and stayed there until the 14th of December. Certain it is that this would not admit of his having witnessed the fire in Edinburgh on November the 16th, and of having made several drawings of it, and also of its ruins on the 17th, 19th, and 20th, as stated in the article by Mr. Bolt in THE CONNOISSEUR for June, in connection with the drawings; nor does it agree with Mr. Izant's contention that the "Mr. W. Turner of London, now in Edinburgh," referred to in the advertisement in "The Scotsman" for November 24, 1824, was the famous Royal Academician.

There need, therefore, no longer be any mystery or doubt respecting the extensive series of engravings after "W. Turner de Lond." If they had been connected with any degree of certainty with the great artist, the many eager collectors of his engravings would long ago have known of them as authentic examples. There is no better expert on "Turner engravings" than Mr. William Ward, of Richmond, and he has never supposed them to be by the Academician, although he has several of them in his own collection.

As the discussion has been taken up with interest beyond the pages of THE CONNOISSEUR, it is of some importance that the matter be thus settled beyond further dispute.

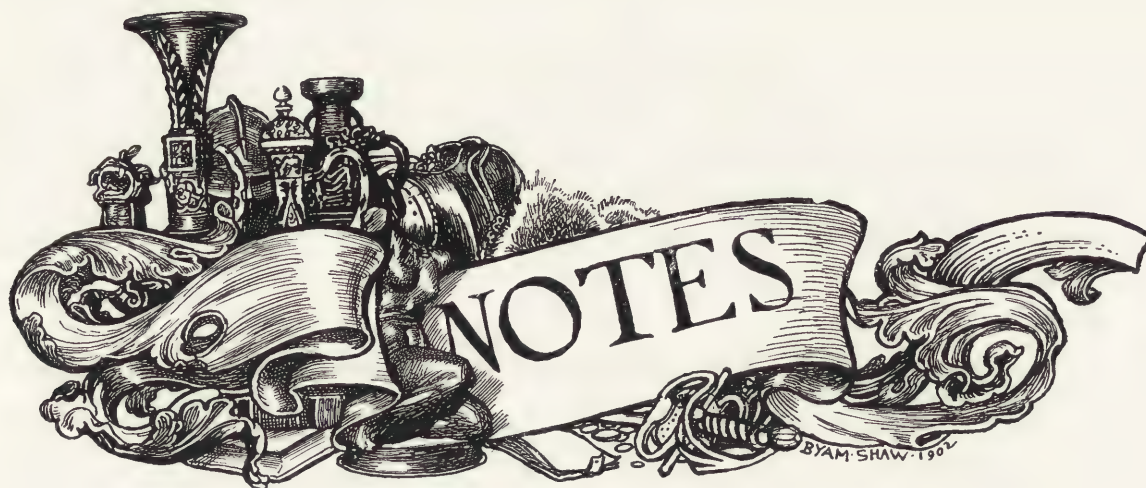




OLD LONDON BRIDGE IN 1386.
FROM "THE PAGEANT OF LONDON."
(METHUEN & CO.)



WESTMINSTER HALL AND VICTORIA TOWER.
FROM "THE PAGEANT OF LONDON."
(METHUEN & CO.)



THE unfortunate fire which has destroyed the ancient Abbey Church of St. Germain at Selby has, necessarily, also increased the importance of such records as still remain of the building in its earlier state. Among these is a very rare and almost unknown etching by Miss E. F. Turner, daughter of

A Rare Etching of Selby Abbey

the well-known antiquary Dawson Turner, who did so much for the art and antiquities of Norfolk during the earlier part of the nineteenth century. The original of our illustration is 12 in. by 9 in. in size. It is carefully and simply drawn in a style obviously modelled on that of John Sell Cotman, who was very closely associated with the Turners. The lettering is a title only, "*Selby Abbey*," in script, and the signature "*E. F. T. aqua. fort.*" The part of the building represented is the West Front, with its beautiful Norman doorway. It is shown in a condition anterior probably by at least thirty years to the restoration of 1865,

when, among other repairs, the surface of the ground was lowered, so that the bases of the capitals might be seen. The missing shafts above the doorway, also, had been restored at the latter date, as were probably the damages to the Early English work on either side of the great west window. The centre gable, which in the etching can hardly be seen above the battle-

menting, was carried up much higher in the course of Sir Gilbert Scott's restoration of 1871-73, and other alterations of detail have also been effected. As it stands, then, the etching takes a not unimportant place in the history of the building, and is well worthy of the attention of those who collect work of the kind.—E. F. S.



ETCHING OF SELBY ABBEY BY MISS E. F. TURNER

The Falkner-Sidebotham Collection of English Pottery Figures

THERE is at present deposited on loan by Messrs. Frank Falkner and E. J. Sidebotham at the Peel Park Museum, Salford, a collection of English Pottery figures which is believed to contain a larger number



WEDGWOOD LION

of marked examples than has hitherto been brought together for exhibition in this country. By the courtesy of the Curator, we are enabled to reproduce some of the more notable items from the 328 pieces contained in the collection.

The Early Agate Ware figures are made of two or three different coloured clays intermingled, and now defined as "Early Solid Agate," and are thought to be contemporary with those of the early "Slip" period. Very few of this school have come down to us, and the cat, the ancient symbol of contentment, would seem to have been one of the most popular subjects for representation. In

later days the process was brought to great perfection both by Whieldon and Wedgwood.

The group, a lady and gentleman seated with bottle between them, is a rare specimen of salt-glaze, which was extensively manufactured in Staffordshire during the 18th century.

The pair of figures, "The Hay-makers," are fine examples of the work of Ralph Wood and his son, the female



WOOD AND CALDWELL GROUP
THE TITHE PIG



SALT-GLAZE GROUP

figure bearing the impressed mark R. Wood.

Of the thirty odd pieces of Wedgwood in this collection, perhaps the most striking is the figure of a lion, after the original in the Naples museum, with the impressed mark WEDGWOOD.

The fifth illustration depicts an example of the Enoch Wood and Caldwell school founded by Enoch Wood at Burslem in 1783. The group represents The Tithe Pig, consisting of the parson, farmer and his wife with baby in her arms, two young pigs and basket of eggs. Its height is 8½ inches.

Notes

THE accompanying photograph is of a very fine and well preserved specimen of a

Jacobean "Drawing Table"

Jacobean "drawing table," the prototype of the modern extending dining-room table.

It is a genuine old piece, made entirely of oak, and has been in the possession of the same family at least since the year 1645. This handsome and massive



"THE HAYMAKERS"

BY RALPH WOOD

piece of furniture is said to have been made at Staines, in Middlesex, and stood for many years in the dining hall at Yeovenry Farm, situated between Chobham and Bisley. When closed, as in the illustration, the table stands $33\frac{1}{2}$ inches from the floor, being some five inches or so higher than the tables of to-day, but in correct proportion to the Cavalier stools in general use at the period.

The measurements of the top of the table are: width 3 feet, length 6 feet 4 inches, and thickness 2 inches. Beneath the top are two leaves of the same dimensions, but 2 feet 10 inches in length. When it is desired to extend the table the top portion is lifted bodily off, the leaves are drawn out to their full extent, and the top, being replaced, falls into the position originally occupied by the leaves, the surface



SPECIMENS OF EARLY AGATE WARE

being now on the same level and forming a total length of 12 feet. Each leaf is furnished with a pair of stout oak rails, prolonged inwards, which slide in corresponding grooves in the upper frame of the table as extension is made, and the weight of the central board keeps the two ends securely in their proper position. This ingenious contrivance obviates the necessity of extra legs or trestles. The frame of the table-bed is inlaid with stained pear wood, cut in different directions of the grain and arranged in squares with intervening quadrilateral pieces. The legs, which are remarkably fine, are handsomely carved in the Tudor style, and in the widest part are $31\frac{1}{2}$ inches in circumference. A substantial foot-rail, $3\frac{1}{2}$ inches by 2 inches, mortised into the base blocks of the legs, keeps the whole table firmly and solidly together.—C. E. R.



JACOBEOAN "DRAWING TABLE"

SOME new information bearing upon the prices paid to miniature painters has been recently revealed in a final volume dealing with the manuscripts at Belvoir Castle belonging to the Duke of Rutland, just published by the Historical Manuscripts Commission.

Fees Paid to Old Miniature Painters

Two or three of the references contained in the volume may be of interest to our readers. The book contains several notes of payments made for portraits, one referring to the celebrated miniature painter Hilliard, and two which relate to an almost equally celebrated miniature painter, John Hoskins.

The one concerning Hilliard appears in the account of Thomas Screvin, extending from August, 1602, to August, 1603, and is one of a series of payments made "for my Lord and Lady." It reads as follows: "Item, to Hyldiard for a picture of the King's Majeste iij *li*." The painter referred to is of course the artist, Nicholas Hilliard, who was born in 1537, and the king is naturally James I., as Queen Elizabeth had died on the 28th of April, 1603. From this monarch Hilliard received a special patent of painting, dated 5th May, 1617, in which the king speaks of "our well-beloved servant, Nicholas Hilliard, gentleman, the principal drawer of small portraits and embosser of our medals in gold," and in "respect to his extraordinary skill, grants him a sole license for the royal work for twelve years."

Contemporary references to Hilliard's work are of very great rarity, but references to the prices paid to him for his portraits are still more seldom to be met with, and I know of no other entry which, in an absolutely definite way, refers to the price paid for a miniature by this artist, save the one now quoted.

On his wonderful portrait of Queen Elizabeth, preserved at Ham House, there appears in contemporary handwriting, in a note on the back, the words "Pret. £5," but whether this means that the artist received £5 for his work, or the miniature was sold for that sum at a very early period of its history, is not at all

clear. Miniatures of James I. by Hilliard are not often seen. There is one dated 1608 at Dorchester House, another in the collection of General Sotheby, and a third at Montagu House; but the one which was painted for the Earl of Rutland is no longer in the famous collection at Belvoir Castle, although it includes four portraits by Hilliard, one of which represents Queen Elizabeth.

The other two entries to which I refer are perhaps of even greater interest. In the account of Francis Howell, extending from March 25th to August 9th, 1658, and being "disbursements for my right honourable the Lord Roos, by bill and otherwise," is this entry:

"July 26. Paid Mr. Hoskings for your honer's pickter, 15 *li*," and in the same year, in the account of Mr. Raymond, is another entry, also dated July, "To Mrs. Peartt for Hoskins the picter drauer, 5 *li*."

The painter referred to is John Hoskins, who died in 1664, on the 22nd of February, and who was buried in St. Paul's, Covent Garden. He was the uncle of Samuel Cooper, and in his house young Cooper is said to have obtained his first artistic education.



LORD ROOS BY JOHN HOSKINS

Very little indeed is known concerning his history, and references to him are almost as rare as those to Hilliard. With regard to the prices he obtained, we have again to go to the miniatures at Ham House, inasmuch as more than one of them has inscribed on its reverse a reference to a sum of money, preceded by the word "Pret," which, as already stated, may either mean the price paid for the miniature, or its value. It seems, however, to be probable that the miniature mentioned in this entry is the one signed "J. H.," which is still to be found in the collection at Belvoir Castle (see plate). The Lord Roos, for whom the payments were made, was no doubt the son of John Manners, the eighth Earl, and he afterwards became the ninth Earl, and Lord Manners of Haddon, and was created in 1703 Marquess of Granby and Duke of

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Rutland. During the lifetime of his father, he was probably styled Lord Roos, as the heirs of the Earls of Rutland had for a long time been styled; but, strictly speaking, there was no Lord Roos, as the Barony of Roos of Hamlake had expired with the death of the sixth Earl, and the old Barony of Roos had devolved upon his daughter. The courtesy title, however, was no doubt in regular use.

When, some time ago, the new catalogue of the miniatures at Belvoir Castle was being prepared, my opinion was in favour of ascribing this particular miniature to John Hoskins the younger rather than to his father, but it would now seem to be more likely, from the entry in the Rutland papers, that it was the work of John Hoskins the elder. It has been very desirable to obtain some information which would definitely prove that there was more than one artist of the name of Hoskins, and I am disposed to think that a miniature in Mr. Pierpont Morgan's collection will supply the necessary evidence. It represents the Duke of Berwick, is signed by Hoskins, and is in its contemporary frame, upon which is engraved the full name of the young nobleman, his age as twenty-nine, and the date when the miniature

statement for which he had evidence among the State papers, but unfortunately he does not refer to the source of his information.

The portrait of the Duke of Berwick proves that the son survived the father thirty-six years, as there is no doubt whatever of the authenticity of the miniature, or of the signature upon it. It is one of the finest examples of the work of Hoskins with which I am acquainted.

If any correspondent can refer me to other contemporary references to the prices paid either to Hilliard or Hoskins for work executed by them, I shall be exceedingly grateful.—G. C. WILLIAMSON.

THE Chippendale small arm pagoda-back settee, here illustrated, is one of a pair originally in Murthy Castle, which were recently sold at Messrs. Brady & Sons' rooms, Perth, by order of the executors of the late Mr. Thomas Jack, Bailie of Dunkeld.

Sold separately, they each realised £126. At the same sale, a pair of very old carved high-back Elizabethan chairs, said to have been originally in Cumnor Hall and at one time in the possession of

A Rare Chippendale Settee



CHIPPENDALE SETTEE

was painted, 1700. The Duke was born in 1669-70, and he was twenty-nine years of age in 1700, when the portrait was painted, whereas we know that the elder Hoskins died in 1664. Vertue definitely stated that Hoskins had a son, and Redgrave gave us the information that the son painted a portrait of James II. in 1686, and was paid £10 5s. for it, a

the famous Earl of Leicester and Mistress Amy Robsart, went for £27; a set of twelve Chippendale chairs, with carved elbows and boldly carved club legs and eagle claw and ball feet, produced £72; and £84 was given for a fine old Imperial Stone dinner service, with decorations of elaborate description, comprising 187 pieces.

HEREIN is attempted a somewhat ambitious task, the design thereof being to convey by means of word-painting and colour-process plates the story of the centuries, so far at least as it concerns London. **The Pageant of London** By Richard Davey Illustrated by John Fulleylove, R.I. 2 Vols. (Methuen & Co.) According to Boswell, the estimate formed by Dr. Johnson of historical writers was a very severe one, although equally applicable to the compilers of dictionaries. "Great abilities," he says, "are not requisite for an historian; for in historical composition all the greatest powers of the human mind are quiescent. He has facts ready to his hands, so there is no exercise of invention. Imagination is not required in any high degree; only about as much as is required in the lower kinds of poetry. Some penetration, accuracy, and colouring, will fit a man for the task, if he can give the application which is necessary." (Napier's Edition, Vol. I., p. 338.) The history of England's Mother-city must necessarily be to a great extent the history of the country, and also in some degree that of those foreign nations by whom it has been invaded, colonised, or politically influenced. To endeavour, therefore, to tell so long a story within the compass of two octavo volumes of little more than 1,000 pp. of good-typed letterpress, may, we think, justly be characterised as ambitious; the subject is so vast and the view so extensive that we shall not attempt even to outline it, much less to give a detailed description thereof.

To what extent Mr. Davey has succeeded in his effort we must leave to be determined by readers of more historic research and learning than we can lay claim to possess, but so far as we have been able to judge, the author displays a knowledge and love of his subject that cannot but excite the envious admiration of all such as are proud of being citizens "of no mean city"; for if London cannot yet be reckoned as the "more beautiful daughter of her beautiful mother" Rome, she is striving in that direction, and has developed to an extent wholly undreamt of by the founder of that "Troam Novum," which old Geoffrey of Monmouth informs us, "is now called London." The book is brightly written, well printed, easy to hold and to read. The title is distinctly attractive; we are told in the Preface (a term, by the way, that appears to be well holding its own against the new-fangled "Foreword") that the author has taken the word "pageant" in its widest acceptance, as meaning not only Coronations, Royal marriages, funerals, and other pompous shows and spectacles, but as signifying the unrolling, as in a sort of procession, of the story of the British Capital from the day when Julius Cæsar appeared on the banks of the Thames to that which

witnessed the funeral of Queen Victoria. His book, he says, "consists of a series of word-pictures of the principal events that have transpired (*sic*) in the Metropolis." We will not enquire across what medium events breathe, but accept with due gratitude this "Pageant" in words.

Now a procession or show in simple black and white, like a child's funeral, would be depressing and monotonous; a colourless pageant would be an anomaly; our spirits are, therefore, enlivened by the necessary brilliance in the shape of thirty-seven reproductions in colour of drawings by John Fulleylove, R.I., two specimens of which we are able to present to our readers. Artistic susceptibilities are well known to be keenly tender, and in what is hereafter said there is no intent to hurt the feelings of artist, author, or publisher. We must, however, frankly confess at the outset to a feeling of disappointment; the pictures do not satisfy us, not only because they remind us of the post cards purchased by American and other visitors for foreign distribution, but because by their modern tone they do not enable us to realise what they are presumably intended to illustrate, viz., the pageantry of London. With the single exception of the frontispiece, herein reproduced, these tableaux, often charming enough in themselves, represent not past, but present, conditions; moreover, there is throughout a certain icteric tinge, possibly representative of urban sunshine, but which appears to an unjaundiced eye a "light that never was on land or sea." We do not believe "Lambeth Palace," even in its youthful days, presented so rubicund an appearance as that given to it in Vol. II., whilst "St. James," on the other hand, is depicted as dirtier of aspect than it is in reality. Neither can we compliment the artist on his attempt "to paint the lily" white beauty of the railway bridge that crosses Ludgate Hill, although we may congratulate him on his good fortune in finding the gloomy interior of Wren's monument brightened by the presence of the picturesque dress of Chelsea pensioners. Whilst we comment on the improved appearance of Temple Bar (doubtless due to change of air at Theobald's Park), we cannot but feel that a picture of it "new painted in divers colours, with seven French trumpeters stationed over the arch" would give a better idea of the royal procession of King Edward VI. than any verbal description. We should also have preferred a view of the Strand when it was a street of palaces, or one of Westminster before the days of the Victoria Tower, to the Italian sky and Neapolitan costumes of "High Holborn," which to the ordinary Cockney appear incongruous. It may seem ungracious thus to object to the bran-new aspect

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and up-to-date appearance of such ancient buildings as are left to us, yet it is surely not unreasonable to long for a sight of some of those that have been improved out of existence, but of which there are more or less faithful engravings extant. "There is no pleasing everybody," yet a diminished copy of Aggas' map would have been acceptable, and since the British Museum treasures are inaccessible to many readers, some of the Roman ornaments, "shoes and sandals picked out of the Thames mud," might have been shown to us. We are thankful for what has been given, yet greedy for more. The reluctantly reached conclusion of our survey is that a satisfactory Bioscopic History or Panorama of the Capital of the Empire from the earliest days has not yet been realised, though we are loth to believe, with the object lesson of Sherborne and Warwick so recently presented, that such an idea is pictorially unrealisable.

H.S.B.

and hat are all of warm tints, unlike the imitation of Dresden ware, which is usually of a pale colouring.

Would-be purchasers of old Dresden may easily recognize the spurious mark as being a copy of the original crossed swords and star, painted over the glaze. This is generally blurred and faulty in outline. The colouring of the imitation figures is comparatively dull, and the ground colour is much whiter than the Meissen production, which has a tinge of blue, therefore imitators take care to fill in the ground with colour.

We have received the following letter from Field-Marshal Sir Fred. P. Haines :

**A Great
Cruikshank
Collector**

DEAR SIR,—In the October number of THE CONNOISSEUR, Mr. Layard attributes the "probably unique print" of Napoleon and four members of his suite, reproduced on page 107, to Cruikshank. I



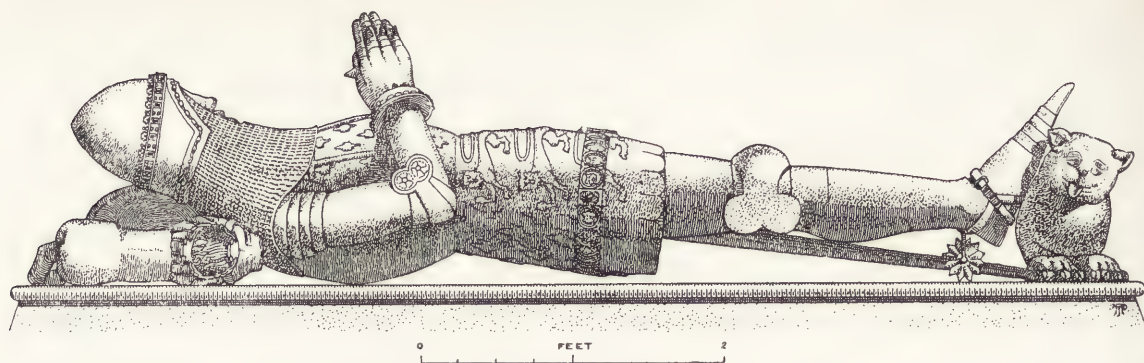
OLD DRESDEN FIGURES

THE four Dresden figures here reproduced date back to 1796. Two are after Watteau, carrying baskets of grapes, as though both the dainty damsel and her swain were on their way home from the vineyards, grace of movement showing in every line. The other two figures represent a Singing Master and his Pupil, a little lady of tender age and evidently an enthusiast, for her apron is bulging with music. The music-book in her right hand has unfortunately got chipped in its many travels. The song she is singing is called "Le bonheur de Torel," to the violin accompaniment of the old master, whose instrument is decorated with bunches of roses, possibly to match his picturesque coat and knee breeches. The colour of the girl's skirt and bodice, the flowers and the old man's coat, breeches

Dresden Figures

have strong reasons to believe that this print has nothing whatever to do with Cruikshank, and is the work of Commissary-General Ibbetson, who was on Napoleon's staff in St. Helena. I have in my possession a copy of this identical plate on the first sheet of a scrap-book containing a number of Ibbetson's original caricatures. The same names appear under each portrait, but in different characters. Moreover, my impression bears the publication line "Published 1st May, 1817, for the Proprietor, by J. Hassell, No. 27, Richard Street, Islington."

This print has been in my possession for at least thirty years, and before that time belonged to my father, who was a great friend of Commissary-General Ibbetson's. I am, etc., etc.



BRONZE EFFIGY OF EDWARD THE BLACK PRINCE, CANTERBURY CATHEDRAL

THE tomb of Edward the Black Prince, in Canterbury Cathedral, is one of the best known and best preserved of all the royal effigies remaining in this country ; but although so well known, detailed illustrations of it are comparatively rare, and the reason for this is not far to seek. The railings which closely surround the tomb and the uncertain light within the church are not favourable to photographic effects ; while the hurried and generally unobservant crowds, personally conducted round the cathedral by the verger, carry away with them but little more than a general impression of the figure. Stothard's *Monumental Effigies* is accessible to but few, whilst the cast in the Fine Arts Courts of the Crystal Palace is, perhaps, less known than the original at Canterbury. The illustration which we give here, is from a carefully measured drawing of the effigy recently made by Mr. J. Taveron Perry, which shows the figure as it appears from the south side, and is drawn to scale.

The interest in this most beautiful work of art is threefold ; its association with one of the most important and romantic characters in English history ; its completeness as an example of the knightly costume of the best period of the Middle Ages ; and as one of the finest examples of bronze sculpture to be found in this or, indeed, in any country. To the well-known history of the Prince it is unnecessary to allude, except to say, that although he for some years foresaw his comparative early decease, and had provided by will for his interment at Canterbury, and even selected

the verses which in Norman-French are placed around his tomb, he did not in his lifetime, as was done by many, prepare his own monument. But this is to be explained in his case, since while he lived he might have become, at any time, the reigning sovereign ; and the mark of cadency placed across the arms on his richly embroidered jupon shows that his position was only finally determined by his untimely death.

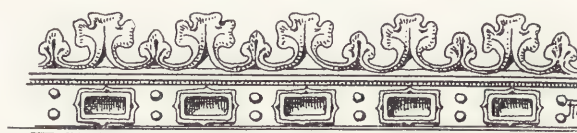
The name of the sculptor to whom the work is due is unfortunately lost, and the place from whence it came is left entirely to conjecture ; but there is little doubt that it is the output of some Limoges

atelier. Limoges was within the domains of the King of England, as settled in 1360 by the treaty of Bretigny ; and only six years before his death, when he was too ill to move about except on a litter, the Prince had ruthlessly suppressed a revolt of its inhabitants against his authority. The enamels appearing on several parts of the effigy are quite characteristic of the Limoges school, such, particularly, as the lions' heads on a blue ground in the

roundels of the belt ; and it is pretty certain that bronzes from Limoges had been previously employed on the monuments in Westminster Abbey.

The figure is clad from head to foot in a complete

set of most beautifully finished armour. The body is covered with a hauberk of chain-mail, which shows below the scalloped edge of the rich jupon covering it, and which is embroidered with the arms of France and England crossed with a label for difference. The legs and arms are encased in plate armour, the elbow guards being engraved. The head is covered with a pointed basinet, from beneath which falls over



DETAIL OF ABOVE : THE CORONET



DETAIL OF ABOVE : THE BELT

the shoulders a camail of chain-mail, and which has round it a richly-chased coronet, once jewelled, but now only showing empty matrices. The enamelled belt still retains the sword on the left side, but the misericorde, or dagger, which was once on the right, has disappeared. At the junction of the very pointed solerets, which cover the feet, with the greeves of the legs, are the straps, enamelled blue, to which the spurs are affixed. The head rests on a jousting helmet with a lion crest, and the feet against a nondescript animal, which is, perhaps, intended for a young dog.

Although the gilding with which the effigy was once covered has mainly disappeared, the comparatively perfect state in which this monument remains, after an existence of over five hundred years, is remarkable; and it may be to a great extent due to the massive iron railings by which it is enclosed, and which seem to have been erected at the same time as those round the monument of the Prince's nephew, Henry IV., which stands on the opposite side of the chapel.

PROBABLY the largest expulsion of spurious old masters from any public gallery in the country is that which has just taken place at the **The Holburne Art Museum, Bath** Holburne Art Museum, Bath. For twelve years some 250 pictures, labelled with the greatest names in the history of painting, have hung on the walls of the gallery, and the City of Bath plumed itself on its good fortune in possessing a representative collection from the hands of the masters of all schools.

Crowded from floor to ceiling, the so-called Raphaels, Rembrandts, Reynolds, Hals, Cuyps, Vandycks, Hobbemas—in fact, pictures bearing every great name in the Art world from Vandyck to Turner—invited inspection. The public gazed with awe on these things, and wondered why Art was so evasive, for surely the mere layman could discover little beauty in these gaunt representations. A few inspired ones winked, and called it the finest exhibition of picture frames in the three kingdoms.

In September last the museum was closed, and rumour was busy as to what was happening. And now, on the re-opening, it appears that fewer than fifty pictures have survived the re-arrangement of Mr. Hugh Blaker, the new curator, and are entitled to rank as genuine examples of their reputed painters. About 150 of the worst pictures have been relegated to the cellars.

The donor of this remarkable museum was the late Sir William Holburne, Bart., who died without

an heir, and, in 1893, left the whole of his large collection of plate, china, miniatures, antiques, and pictures—the hobby of a lifetime—to the City of Bath.

It is not to be supposed that such a huge medley of pictures could be brought together without including some genuine examples, if only by accident. A few, now hung in the best positions, are of surpassing merit.

THE portrait of a Florentine lady by Piero Pollajuolo, a reproduction of which in colours is one of the plates in the present number, is one of the most interesting works of art in the Hainauer collection which was recently acquired by Messrs. Duveen Bros. from the widow of the late owner, who had secured it from the Odier collection in Paris. Though, as with so many portraits of that period, it is impossible to trace its authorship with absolute certainty, expert opinion is strongly in favour of its attribution to Antonio Pollajuolo, and Dr. Bode, among others, has expressed his conviction to that effect. The portrait certainly has the deep colouring, the combination of rich grey and red, the curiously tough and imperfectly fluid oil used as a medium, the angular drawing and the sculpturesque character, which are characteristic of all authenticated works of Piero Pollajuolo, who was one of the first Florentines to work in oils. Most of his works were executed in collaboration with his brother Antonio, to whom is generally due the composition and the design, whilst Piero is responsible for the execution.

GRACE DALRYMPLE ELLIOTT, the subject of one of our colour-plates in the present number, though notable for her beauty, was even more celebrated owing to her remarkable career. The youngest daughter of Hew Dalrymple, an Edinburgh advocate, she was educated in a French convent. On her return to Edinburgh in 1771 she married Dr. (afterwards Sir) John Elliott, and after many intrigues eloped in 1774 with Lord Valentia, upon which Sir John obtained a divorce with £12,000 damages.

Living in France all through the Revolution she wrote a Journal of her life during that exciting period, which was published by Bentley, in which she claimed to have received an offer of marriage from Bonaparte. From 1821 to 1823 she lived at Ville d'Avray, near Sevres, where she died at the age of 65.

OUR colour-plate, *La Madonna del Gatto*, by Baroccio, is a reproduction of a well-known example of this master's work. Frederigo Baroccio was born at Urbino in 1528, and studied under Battista Franco. Going to Rome in 1548, he stayed there for four years, returning to his native place to paint a picture of St. Margaret for the Confraternity of the Holy Sacrament. Through this work he was invited by Pope Pius IV. to assist in the decoration of the Belvedere Palace at Rome, where he painted the *Virgin Mary and Infant Saviour with several Saints*, and a ceiling in fresco representing the *Annunciation*. Returning to Urbino he executed a fine picture for the cathedral of San Lorenzo, at Perugia, of the *Descent from the Cross*. Later he again visited Rome, where he painted two works for the Chiesa Nuovo, and one for the Chiesa della Minerva. He died in 1612.

THE colour-plate, *Congratulation*, by J. Thomson after G. H. Harlow, is an excellent example of this short-lived artist's work. A pupil of the landscape painter, Henrik de Cort, he was subsequently, by the advice of the Duchess of Devonshire, placed under the care of Sir Thomas Lawrence. To this artist he paid 100 gns. yearly "for permission," to use the words of the agreement, "to have access to Sir Thomas's house at nine o'clock in the morning with leave to copy his pictures till four o'clock in the afternoon, but to receive no instruction of any kind." He quarrelled with Lawrence and consequently was rejected by the Royal Academy when he offered himself as a candidate for the Associateship. Harlow first exhibited at the Royal Academy in 1805. Most of his exhibited works were portraits, among which were included those of Benjamin West, Fuseli, Sir W. Beechey, and Miss Stephens, afterwards Countess of Essex.

IN continuance of the forward movement recently initiated by the management of Messrs. Josiah Wedgwood & Sons, Limited, an exhibition of replicas from the original moulds was held in Liverpool during October last. It was the first display of its kind, apart from the showrooms at the manufactory and the permanent rooms in London—the object being to attract the attention of connoisseurs to the inherent beauties of Wedgwood Ware.

Some very fine, and in a few cases, at present, unique pieces were shown in Jasper—as well as a representative collection of old Wedgwood Services in Queen's Ware and China, and a selection of pieces showing an entirely original, as well as quite modern style of painting—each piece being the hand work of the artist, and each design unique.

Replicas of old Sèvres patterns produced upon Wedgwood China (admitted by French connoisseurs to be the nearest approach to the old Sèvres paste), and painted by French artists, formed another corner of an interesting demonstration of the present-day activities at Etruria.

Books Received

- Book Auctions in England in the Seventeenth Century*, by John Lawler, 1s. 6d. net; *Book Prices Current*, Volume XX., 1906, £1 7s. 6d. net. (Elliot Stock.)
- Correggio*, by T. Sturge Moore. (Duckworth & Co.) 7s. 6d. net.
- Aims and Ideals in Art*, by G. Clausen, 5s. net; *Nelson's Lady Hamilton*, by E. Hallam Moorhouse, 7s. 6d. net; *Six Lectures on Painting*, by George Clausen, A.R.A., R.W.S., 3s. 6d. net; *The Letters of William Blake, together with a Life*, by Fredk. Tatham, 7s. 6d. net; *The Arts of Japan*, by Edward Dillon, M.A., 2s. 6d. net; *Enamels*, by Mrs. Nelson Dawson, 2s. 6d. net. (Methuen & Co.)
- Practical Stencil Work*, by F. Scott-Mitchell. (The Trade Papers Publishing Co.) 3s.
- The National Gallery: The North Italian Schools*, by Sir Charles Holroyd, 3s. 6d. net; *Drawings of Leonardo da Vinci*, by C. Lewis Hind, 7s. 6d. net; *Drawings of Gainsborough*, by Lord Ronald Sutherland Gower, 7s. 6d. net; *Michael Angelo*, by Dr. George Gronau, 3s. 6d. net. (George Newnes.)
- Manchester Sketches*, by Frank L. Emanuel. ("Manchester Guardian.")
- Flowers from Shakespeare's Garden*, by Walter Crane. (Cassell & Co., Ltd.) 6s.
- Scenes of Clerical Life*, by George Eliot, illustrations by Hugh Thomson. (Macmillan & Co., Ltd.) 6s.
- Writing and Illuminating and Lettering*, by Edward Johnston. (John Hogg.) 6s. 6d. net.
- Gemälde Alter Meister*, Parts IX., X., XI., and XII., by Wilhelm Bode and Max J. Friedländer. (Rich. Bong, Berlin.) 5 mks. each part.
- English Costume*, Vol. III., *Tudor and Stuart Period*, by D. Clayton Calthrop. (A. & C. Black.) 7s. 6d. net.
- Gods and Heroes of Old Japan*, by Violet M. Pasteur. (Kegan Paul, Trench, Trübner & Co.) 12s. net.
- The Pilgrim's Way*, chosen by A. T. Quiller-Couch. (Seeley & Co.) 3s. 6d. net.
- Chats on Costume*, by G. Woolliscroft Rhead, R.E. (T. Fisher Unwin.) 5s. net.



Painted by G.H. Harlow.

Engraved by J. Thomson.

CONGRATULATION.

Nay! turn not those dear eyes away.

The tender truth is now reveal'd.





THE new season opened on October 9th, when Messrs. Hodgson commenced a four days' sale. Some thousands

Books

of books were disposed of, usually for small amounts, though here and there higher prices are noticeable, as, for instance, in the case of S. C. Hall's *Engravings from the Choicest Works of Sir Thomas Lawrence* (1835-44), comprising fifty mezzotint plates, all in proof state and some on India paper. This folio realised £72—not a very high price, for it is very unusual to find more than a few proofs in any single copy. In January, 1904, a copy containing the fifty plates "mostly in proof state, one on India paper," sold for £122 in the same rooms, and in April following £101 was realised at Sotheby's for another containing nothing but proofs (but not India proofs). Every copy of this work has to be judged on its merits, as no two are precisely similar in every detail. Claude's *Liber Veritatis*, 3 vols., folio, 1777-1819, which, in old morocco, now realised £6 (proofs), is in somewhat the same position, for many of the plates were re-touched, and it is not always an easy matter to distinguish them. The proofs have the writing in the lower margin in upright letters scratched in by the engraver, Earlom. The re-touched plates have similar writing, but it is in fac-simile. This, of course, is not in itself much good as a test, and it is fortunate that the title pages and text of the original copies are printed on a bluish paper, which, according to one authority, renders them easily distinguishable. They are easy enough to distinguish by any one who is in the habit of making comparisons or has the two series of plates, original and re-touched, side by side before him, but otherwise the remark must be taken "with reservations." Among other books sold on this occasion was an original copy of *Waverley*, 3 vols., 1814, which realised £14 15s. It had the half titles, but was rebound, and that, of course, meant the virtual ruin of the work from a marketable point of view.

Messrs. Hodgson's sales on October 17th and October 24th were interesting to buyers of limited means, for the ground covered was very extensive, and many really useful and, from that higher standpoint, valuable books were sold at popular prices. As we have often said, these rooms afford a happy hunting-ground for lovers of literature, and many libraries have come from there. The variety and consequent choice are almost unlimited, and the prices realised generally reasonable. Of course books of a special kind, many of which are sold by this

firm during each season, bring there, as elsewhere, large sums of money; but we speak now of books of a general character, and these are certainly to be seen in greater numbers at Hodgson's than anywhere else in London.

The sale held by Messrs. Puttick and Simpson on October 24th and following day must bring the month's record to an early close, as the first of Sotheby's catalogues runs into November, and will be better considered later on. The prices realised at Puttick's were not high, the largest amount obtained being but £13 15s., for Pyne's *Royal Residences*, 3 vols., folio 1819 (half mor. ex.). This was a late issue, the colouring of the plates being inferior to and different from the earliest one. Three volumes by "Pisanus Fraxi" (i.e., H. S. Ashbee) sold for £13 5s. (half mor.). Scrope's *Art of Deer Stalking*, 1838, and *Days and Nights of Salmon Fishing*, 1843, both first editions in the original cloth, must be considered cheap at £10, for they were by no means inferior copies. Meredith's *Adventures of Harry Richmond*, 3 vols., 1871, stands steady at £4 4s. (orig. red cl.), while the 16 parts in which Albert Smith's *Christopher Tadpole* were first issued are in much the same position at £2, as also the 24 parts of *The Newcomes*, at the same amount.

Other sums realised at this sale were as follows:—Edward Fitzgerald's *Six Dramas of Calderon*, 1853, presentation copy from the translator, £3 (orig. cl.), La Fontaine's *Fables Choiesies*, 6 vols., 1765-75, £3 (orig. half binding, uncut), and an entirely uncut copy in boards of *A Journey to the Western Islands of Scotland*, 1775, 8vo., £4 12s. 6d. A complete set of *The Naval Chronicle* in 40 vols., 1799-1818, sold on this occasion for £3 5s. (half calf), but the condition might have been better. Sowerby's *Thesaurus Conchyliorum*, 3 vols., 1847-66, brought £8 (mor. super ex.), and *The Sleep-Walker*, by Lady E. Craven, 1778, £4 10s. (sewn and uncut). Only 75 copies of this play were printed at the Strawberry Hill Press, and it is, consequently, one of the rarest of the series of Walpole's publications. With reference to the 1765-75 edition of La Fontaine's *Fables Choiesies* mentioned above, it is well to note that there are two issues. The first issue always has "Chez l'Auteur" on the title, an imprint afterwards replaced by "Chez Durand" or "Delauriers papetier." The first issue (*ut supra*) is by far the best. This particular edition is, when compared with that of 1755-59, of little interest; still, it is distinctly noticeable, and the method of distinguishing one issue from the other is worth remembering.

Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

OLD IRON COFFER.

To the Editor of THE CONNOISSEUR.

SIR,—I send you the enclosed photo for publication in your pages in the hope that it may evoke some information from your readers as to its age, use and possible maker. This coffer is painted green and is literally perfect. The lock works like a new one, and the spring concealing the keyhole in the centre of the top is as alive as ever it could have been. Its measurements are 2 ft. 1 in. long, 1 ft. 1 in. high, and it is entirely made of $\frac{3}{4}$ in. iron.

H. C. N. (Colonel).

MASTER HENRY HOARE.

To the Editor of THE CONNOISSEUR.

SIR,—Your correspondent on page 122 of the October number of THE CONNOISSEUR might possibly find a clue to his query in the fact that William Hoare, R.A., sent a picture to the exhibition in 1770 numbered 106 and described as "A View in the Gardens of Henry Hoare, Esq., of Stourhead, Wilts." I suggest that this pretty boy was the son of the Stourhead House Squire, who built the house in 1721, "the pleasure grounds being replete with sylvan beauties and picturesque varieties." Also, was he not the author of the *County History of Wiltshire*?

H. M.

"THE DUCHESS OF RICHMOND, 1782."

To the Editor of THE CONNOISSEUR.

SIR,—Who was Suliman Aga La Luna, Captain of the Bey of Tripoli, and what was he to the above lady, that she should have had his miniature painted in London in 1782 by Ozias Humphrey? This uncommonly fine miniature, inscribed, "Suliman Aga La Luna Capitaine du Bey de Tripoli. Peint en Angelterre par ordre de la Duchesse de Richmond en 1782," in the handwriting of the painter, is reproduced in Williamson's *History of Portrait Miniatures*, London, 1904, Vol. II., Plate 74, from the original then owned by me, and I should like to know something of the subject.

PHILADELPHIA, U.S.A.

VALENTINE GREEN'S ENGRAVING OF JOHN MITCHELL.

To the Editor of THE CONNOISSEUR.

SIR,—I have just seen in the November number of THE CONNOISSEUR some notes about a mezzotint

engraving by Valentine Green of Abbott's picture of John Mitchell. As I believe Abbott's picture (or a copy of it) is at my old home, I am interested in your notes and would be glad to know whether there are any other copies of the mezzotint known.

CIRENCESTER.

"ENGRAVING AND ETCHING" BY DR. LIPPMANN.

To the Editor of THE CONNOISSEUR.

SIR,—In the last number of your magazine, page 190, the review of the translation of Dr. Lippmann's "Der Kupferitich" is accompanied by the reproduction of an engraving entitled "Boy Blowing Soap



OLD IRON COFFER

Bubbles," by George Wille, after Netscher. I think it right to inform you that the attribution of this picture to Netscher is erroneous. I possess an engraving of this picture which bears the following inscription:—

"L'observateur distrait peint par J. Mieris gravé par J. G. Wille graveur du Roi 1766, d'après le tableau original qui est dans le cabinet de Mr. de Peters, peintre de S. A. R. le Prince Charles de Lorraine Gouverneur des Pays-Bas, etc. . . dédié à Monsieur Vincent Lenau Négociant à Bordeaux par son ami Wille. À Paris chez l'auteur Quai des Augustins."

Brussels, 8th Nov., 1906.

DAVID LELS.

[The description which appeared under the illustration in question is taken from Dr. Lippmann's book.—ED.]



Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisalment, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Autographs.—Signed Portrait of Queen Victoria.—7,082 (Canada).—This is unlikely to be worth more than a few shillings.

7,549 (Drumcondra).—The warrant you describe is of no special value.

Books.—Drawing Book.—7,171 (Whitehaven).—Your book must be submitted to us before an opinion can be given.

Shakespeare's Works, 1623.—7,295 (Addlestone).—If your copy of this work is genuine, and in good condition, its value is excessive, but it may be, of course, a fac-simile reprint, of which several have been issued. Send it to us for inspection.

"Robinson Crusoe."—7,354 (Long Sutton).—You omit the date of your edition.

"The Hundred Best Pictures."—7,403 (Kensington).—This, being a recent publication, has not yet become sufficiently rare to be of much value.

Shakespeare's Works.—7,458 (Hampstead).—It is impossible to value your edition from the particulars given. If you will send us a copy of the title-page of the first volume, and state the binding and general condition, we shall be pleased to give you the information you desire.

"Chronicles of England."—7,720 (Knebworth).—You do not give the date of your book.

"London Souvenir."—7,842 (New Zealand).—This work has no special value.

Thackeray's Works.—7,884 (Amherst, U.S.A.).—If you will give the date of your edition, we shall be pleased to give you the information required.

"Exposition on the Book of Job."—7,934 (Aberdovey).—This work has no special value.

Gibbon's "Decline and Fall."—7,945 (Southsea).—Your edition of this work has no special value.

Dickens's Works.—8,053 (Twickenham).—It is impossible to value your books unless the dates are given. If they are the original issues in parts, they are of considerable value.

"Sunday under Three Heads."—8,159 (Glasgow).—It is impossible to say whether your copy of this book is genuine or not without seeing it.

"A Fountain Sealed," 1637.—8,201 (Saxmundham).—This work has no special value.

"Dictionary of Arts."—8,229 (Romford).—This work is quite obsolete, and consequently is almost valueless.

Hopkin's Works, 1710.—8,263 (Cheshunt).—These works have no special value.

Hume's "English History," 1818.—8,451 (Bexley Heath).—This work has no market value. *Our Cats*, by Harrison Weir, is worth a few shillings.

Burns's Poems, 1787.—8,442 (Pudsey).—The value of this edition does not exceed £1.

"Best Pictures of the Great Masters."—8,423 (Liverpool).—You omit to state the date of your book, and it is impossible, therefore, for us to value it.

Bowyer's "Historic Gallery."—8,387 (Bristol).—It is difficult to value this book properly without seeing the state of the engravings; £1 should cover it. Swinburne's *Picturesque Tours through Spain* is of no value.

"Relic of the Royal George," 1844.—8,354 (Ely).—This book is fairly common, and its value does not exceed a few shillings.

Fisher's "History of England."—8,351 (Hampstead).—Your book is worth about 10s.

Book Illustrations.—8,238 (Chatham).—These are only of small value.

"Life of Nelson," 1806.—8,216 (Crewe).—As your book is in such bad condition, it is not worth more than a few shillings.

"Jerusalem Delivered," 1809.—8,348 (Aldershot).—The book you describe is worth about 5s.

"Encyclopædia Britannica," 3rd Edit., 1797.—8,483 (Cheshunt).—This is quite out of date, and consequently of extremely small value.

Kay's "Portraits and Etchings," 1842.—8,326 (Farnborough).—The value of your book is about £3 3s.

Hall's "Royal Gallery of Art."—7,951 (Paris).—Your book would realise about £2 2s. in London.

Thomason's Medalllic Bible, 2 Vols.—8,316 (Paddington).—This is worth from 10s. to 15s.

Herbal, by William Turner, 1568.—8,230 (Battersea Park).—We cannot value your book without seeing it.

"Aristotle's Politics" (Elzevir Press, 1662).—8,277 (Bombay).—It would be difficult to obtain more than a few shillings for this book.

"Sermons and Practical Works," by Isaac Watts, D.D., 3 Vols., 1805.—8,496 (Lordship Park, N.).—This book has no special value, and the three other similar works you describe are also practically worthless.

"History of the World," by Sir Walter Raleigh, 1614.—8,508 (Brompton, R.S.O.).—The value of your book is about £3.

Coins and Medals.—Charles II. Half-crown.—7,722 (Lancaster).—This is worth about 7s. 6d. if in good condition.

George III. Seven Shilling-piece.—8,413 (Barry).—There is little demand for this coin, and its value does not exceed 10s.

James II. Sixpence.—7,322 (Plaistow).—This coin is only valuable when in mint state. Your specimen, being rubbed, is worth very little.

Mudie's.—8,431 (Kilmarnock).—The rubbing you send us represents one of Mudie's commemorative medals, struck about 100 years ago. It is worth a shilling or so. Complete sets of forty realise about £5.

Culloden Medal, 1746.—7,860 (Wicklow).—This is very common, worth only 1s. or 2s.

Farthings.—8,479 (Exeter).—Your old farthings are of no commercial value.

Roman.—8,456 (Tottenham).—The rubbings you send us are too indistinct to enable us to give any definite information regarding your coins. They appear to be old Roman coins, but in very bad condition, and therefore valueless.

German.—8,437 (Ryde).—Your coin is one issued by one of the German states. Its selling value here is about 35s.

Silver.—7,240 (Ilfracombe).—Your top rubbing denotes a Portuguese silver coin, of no commercial value. The other is of a Charles I. half-crown, which is worth a few shillings. The date of your silver tankard is 1777, *temp.* George III.

Engravings.—Morland Prints, by Ward.—7,138 (Cupar).—Both your engravings are of considerable value if genuine, but it is impossible to give a definite opinion regarding them without seeing them.

7,303 (Chippenham).—Space will not permit a valuation of your long list of prints in our columns.

7,370 (Long Stratton).—Engravings after Martin are unsaleable.

7,373 (Truro).—See 7,138 Cupar.

Sporting Prints.—7,390 (Blackpool).—Your prints are worth several pounds, but they cannot be valued definitely without seeing them.

Engraving of Nottingham Market Place.—7,450 (Nottingham).—This is of comparatively small value.

Engravings of Charles I. and Henrietta Maria.—7,070 (Paddington).—The value attached to these prints is very slight.

7,507 (Blackheath).—As you cannot give the name of the engraver of your prints, they cannot be valued unless they are sent to us for examination.

Wolstenholme Prints.—7,616 (Bristol).—Your set of prints is of some value, but they must be seen before a definite opinion can be given.

Bartolozzi Print.—7,631 (Buxton).—Your print is evidently by Bartolozzi, but in the condition you state its value is not more than £1 or so.

7,709 (Dewsbury).—It is impossible to give any information regarding your engraving from the particulars given.

London Bridge Prints.—7,859 (Northampton).—Judging from your description, your prints are of little importance or value.

Hogarth Prints.—7,929 (Malaga).—The prints you describe are not at present in demand, and consequently their value is small.

Prints, by Dicks.—8,050 (Ticehurst).—Your two prints are of comparatively small value.

Etchings, by Goldsmith.—8,063 (Ramsgate).—The etchings you describe do not possess much value.

8,105 (Birmingham).—You omit to state the engraver of your prints.

8,136 (Scorrier).—It is impossible to give you the information you require unless you send a full title of each print.

The following correspondents must send their prints before a definite valuation can be given:—7,402 (Walthamstow), 7,500 (Breasford), 7,519 (Parkstone), 7,724 (Cork), 7,761 (Princes Avenue), 7,849 (Greenlaw), 8,116 (Leamington).

Prints by Daniell and Salt.—8,468 (Campden Hill).—Your uncoloured prints of Indian and Egyptian subjects are worth only a few shillings apiece.

"Rural Innocence," by Bartolozzi.—8,399 (Nova Scotia).—If your old coloured print is a genuine one as you state, it is worth £10 or £12. Advertise it in THE CONNOISSEUR REGISTER.

"The Cottage Supper," after W. R. Bigg, by I. Ogborn.—8,445 (Hounslow).—Your coloured engraving, if a good impression, is worth £6.

Mezzotints by Lupton & Dawe.—8,443 (Elgin Avenue).—The market value of your prints is insignificant. *The Cottage Supper* and *The Cottage Breakfast* have been spoiled by being coloured by hand.

Head of Julius Caesar.—8,435 (Swansea).—We cannot give the information you desire without seeing your print.

Engravings after Wheatley, by Vogel.—8,427 (Paris).—Your engravings are evidently French copies of the *Cries of London*, and if so they are of no value.

Engravings by Louthborough.—8,404 (Bristol).—The two engravings you describe are worth very little.

"Clara," after Peters, by J. R. Smith; "The Schindlerin," after Reynolds, by J. R. Smith.—8,407 (Newton).—Your two engravings may be of very considerable value, but we must see them to judge.

Bartolozzi Engravings and Coloured Print, after G. Morland.—8,381 (Worthing).—Your engraving, *Sacrifice to Cupid*, after Cipriani, is worth £6, and *Three Boys*, after Lady Diana Beauclerk, £5. *The Pledge of Love*, after G. Morland, by W. Ward, if a genuine colour-print, is worth from £12 to £14.

Sacred Prints.—8,368 (Stoke Newington).—Your mezzotints of sacred subjects are of no special value.

"Escape of Carrara," after Eastlake, by Bacin, etc.—8,333 (Camberwell).—Your two engravings are worth under 10s.

Brood Mares and their Foals, etc.—8,313 (Liverpool).—The engravings described on your list should realise from £2 to £3 apiece.

Sporting Prints, after Shayer, by Harris.—8,302 (Pwllheli).—The set of four coloured prints you mention is worth about £6.

"Returning from Hawking," after Landseer, by S. Cousins.—8,286 (Stoke Newington).—The value of an ordinary print impression is about £1.

"The Sentimental Charmer," by Carrington Bowles.—8,291 (Buckhurst Hill).—The value of your coloured print is about £2 to £3.

"Summer" and "Winter," after G. Morland, by Barnard.—8,267 (Dublin).—If your prints are good impressions, their value is between £10 and £12 apiece.

Oval Prints, entitled "Happiness."—8,270 (Wellingborough).—We cannot value your prints without inspection.

"Delia in Town," "Delia in the Country," after G. Morland, by J. R. Smith.—8,275 (Bradford).—If you possess genuine colour-prints, their value may be over £100 the pair. We cannot give a definite opinion without seeing them.

"Lady Hamilton," after Romney.—8,255 (Hastings).—We do not recognize your print from your sketch. Send us the original for inspection.

"Pilgrimage to Canterbury," after Stothard, by Schiavonetti.—8,236 (Manchester).—A fine impression of this etching would bring about £6 under the hammer. The other print you describe is worth about £2.

"Gathering Wood" & "Gathering Fruit," after G. Morland, by R. N. Meadows.—8,228 (Ledbury).—We cannot say whether your prints are genuine without seeing them, but if they are, their value is about £15 to £20 the pair.

"The Lovely Sisters," after Sir Thos. Lawrence, by Lewis.—8,218 (Bath).—As your print is hand coloured, its value will not be more than £1 or so.

Book Illustrations.—8,166 (Norwich).—The prints you describe are simply illustrations from a book, and their value is small.

"Piety" and "Wisdom," by Bartolozzi.—8,187 (Camberwell).—If good impressions, coloured engravings of these subjects are worth from £10 to £12 the pair. The oval coloured prints after Hamilton you describe are worth, if genuine, about £15 apiece.

"Sportive Innocence," after Cosway, by Scriven.—8,203 (Elmhurst).—A fine impression of this work, printed in colours, would realise about £10 in the sale-room.

"Le Serment" and "La Declaration," after Fragonard.—8,130 (Oxford).—The pair of engravings you describe should realise £10 if in good state.

"Madame Recamier," after Cosway, by Condon.—8,132 (Stratford-on-Avon).—This print, in colours, should fetch £5 or £6.

Answers to Correspondents

"Idleness" and "Industry," by John Jones.—8,137 (Larbert).—If the prints you refer to are after George Morland's paintings, they might be worth as much as £10 or £12 the pair.

"Visit to the Child at Nurse" and "Visit to the Boarding School," after George Morland.—8,141 (Horton Kirby).—These subjects were not engraved by John Dean, but by W. Ward. Fine impressions in colour realise from £150 to £200 the pair. If your engraving of "Les Musiciens Ambulans" is a print state, it is worth about £5. Nothing can be said about your Majolica ware basin unless it is seen.

"Delia in Town," after Morland, by J. R. Smith.—8,142 (Stourbridge).—This engraving is extremely rare, and modern reproductions are plentiful. A fine genuine impression is worth from £50 to £100.

Mezzotints, by C. Rugendas.—8,158 (Walsall).—These prints are of comparatively small value, and are not worth more than a few shillings each.

"The Story of Lætitia," after G. Morland, by J. R. Smith.—8,104 (Wimbledon).—If your prints are genuine their value is considerable. A set printed in brown is worth £50, whilst coloured it would realise £100.

Sporting Prints, after Clater, by Zobel.—8,065 (Leeds).—Your set of six prints is not worth more than 15s. to £1.

"The Farmer's Stable."—8,028 (Truro).—You omit the name of the artist and engraver of your engraving.

"The Woodboy," by Gauguin, after Barker, and **"Queen Eleanor,"** by Houston, after Angelica Kauffman.—8,047 (Cork).—If your two prints are fine impressions they are worth about £8 each.

Etchings, by Munro Bell.—7,836 (Brondesbury).—Your six etchings are of little value.

"Queen Victoria in Coronation Robes," after A. Aglio, by James Scott.—7,449 (Southwold).—Your proof engraving of this subject is worth £1 or so.

Historical Engravings, by Daniel Orme.—7,453 (Reading).—The engraving you describe is worth £1.

"Alehouse Kitchen," and **"Alehouse Door,"** after G. Morland, by R. S. Syer.—7,472 (Banbury).—Your two engravings should fetch £10 or £12 apiece if in the condition described.

J. F. Herring's "Fox Hunting."—7,455 (Bamford).—The value of the set of prints referred to on your list is about £6.

Line Print by Ravenet.—7,487 (Bexley Heath).—The print you mention is of no value. A painter named Rix is not of any note.

"Countess Grey," after Sir T. Lawrence, by S. Cousins.—7,424 (Blackburn).—We cannot tell the state and value of your print unless we see it. Your engraving after Landseer is of small value. We cannot identify the other subject from your description. Send a photograph.

Portraits by MacArdell and others, after Reynolds.—8,048 (Durham).—Assuming your prints to be good impressions, they are worth £3 to £4 each.

Coloured Prints, by Burford.—7,922.—The value of your engravings is very small.

"Otter-Hunting," by Lewis and Nichols, after Reinagle.—8,056 (Duns).—If your copy of this print is in colours it is worth £3 to £4.

Coloured Prints of Switzerland, by Janinet.—7,649 (Bayswater).—Your prints, if in good condition, are worth £2 to £3 each.

"The Boy discovering the Golden Eggs," and **Companion, by J. Young.**—7,996 (Frodingham).—These prints are of some rarity, and a fine pair is worth from £15 to £20.

"Lord have mercy upon us," by W. T. Davey, after Barraud.—7,985 (Burslem).—The value of this print is comparatively small.

"Trial of Lord William Russell," after Sir G. Hayter.—7,982 (Glasgow).—The value of this print does not exceed 15s. to 16s.

Coloured Prints, by Robert Sayer.—7,978 (Walthamstow).—The value of these prints is from 7s. 6d. to 12s. 6d. each.

"Orpheus and Eurydice," by Ward, after Thomson.—7,977 (West Horsham).—Your proof impression of this mezzotint is worth about £3.

"The Misers," after Quentin Matsys, by Boydell.—7,304 (Romford).—This print is worth about £6. The others mentioned on your list are of small value. We cannot value the piece of silk needlework without seeing it.

French Lithograph.—7,211 (Belfast).—This is of very small value.

Mezzotint.—7,645 (Lincoln).—The engraving, of which you send us photograph, is of no importance.

"The Gleaner's Return," by Ward; **"Mrs. Siddons,"** after Sir J. Reynolds, by Francis Haward.—7,687 (Darlington).—These two prints are worth several pounds apiece if genuine. The others on your list are of comparatively small value.

"Ninette," after Greuze, by S. Cousins.—7,694 (Arnsdale).—We must see your engraving to value it.

"Highland Family Moving," after Landseer, by Davies.—7,696 (Falmouth).—This engraving is worth £1, and the mezzotint after Reynolds, by Watson, you mention, about 10s. more.

"Cupid and Cephisa," after A. Kauffman, by T. Burke.—7,697 (Torquay).—This print and the companion subject should realise £3 or £4 apiece.

Engraving, after Winterhalter.—7,680 (Bridlington).—Your engraving, as far as we can judge, is of small value.

"Nelson on Board the Victory," after Abbott, by Barnard.—7,901 (Stourbridge).—This print is of little commercial value. *A Visit to the Mother with the Grandchild*, after Wheatley, by J. H. Wright, may be worth several pounds. We must see the impression to give a definite opinion.

"Apotheosis," after Hamilton, by Bartolozzi.—7,661 (Tenby).—If in black, this engraving is worth 30s. to £2. An ordinary black impression of *Morning, or the Higgles preparing for Market*, after G. Morland, by D. Orme, is worth £25, while a colour print might realise from £60 to £70.

Engravings after Raphael.—7,671 (Kingstown).—All the prints on your list are of very small value.

Mezzotint Portrait of George IV., after Reynolds, by C. H. Hodges.—7,883 (Altrincham).—The value of engraving mentioned in your enquiry is about £4 or £5.

Etching by Rembrandt, etc.—7,805 (Fleetwood).—Your Rembrandt etching may be valuable, but we must inspect it to give a definite opinion. Also we cannot identify the artist of your mezzotint unless we see the print. Your etching by Ruysdael is of comparatively small value.

Engraving of George III. on Glass.—7,817 (St. Leonard's).—Your transfer portrait is worth 30s. to £2.

Etchings.—7,836 (Brondesbury).—The etchings you mention are worth a few shillings apiece.

"Credulous Innocence" and "Seduction," after Morland, by Young.—7,838 (Kendal).—If your engravings are in black, they should realise from £20 to £30 the pair. Coloured impressions would be worth double.

"Rob Roy," after J. Pettie, by L. Richeton.—7,735 (Glasgow).—The etching of which you give particulars is of very small value.

"The Young Cottager," after Gainsborough, by Whessell.—7,738 (Corsham).—Your engraving is worth £2 to £3.

Engraving after Rubens.—7,725 (Corstorphine-by-Edinburgh).—The print you describe is of comparatively small value. The engraver is Bolswert, who executed a number of plates after Rubens.

"1st September," "Morning," and **"Evening,"** after Morland.—8,482 (Kilburn).—The value of fine colour prints is about £20 to £30 apiece.

"Duke of Wellington," by G. Maile, etc.—8,481 (Brentford).—Your engravings are of small value.

Turner Etchings.—8,487 (Holland Park, W.).—Original etchings by Turner, as per your description, are worth about £2 apiece.

"St. John," after Dominichino, by Fr. Müller, 1808.—8,497 (Edgbaston).—This engraving, like other line subjects, has gone out of fashion, and to-day its value is not more than £1.

"Elizabeth, Duchess of Rutland," after G. Sanders, by S. Cousins.—8,515 (Matlock Bath).—Your proof, signed E. Rutland, should be worth £6 or £7.

"Fishermen" and "Smugglers," after G. Morland, by J. R. Smith.—8,518 (Canonbury).—Genuine old colour prints of these subjects are valuable, but numerous reproductions exist. Your prints after Singleton are worth very little. *Lady Smith*, after Reynolds, by Bartolozzi, if an original colour print, may be worth from £20 to £60. The set of four prints of *Fox Hunting* is not worth more than £2 or £3.

Furniture.—Chippendale Chair.—8,334 (Prescot).—Judging from your photograph, you possess an old English chair of the Chippendale period, not of great rarity. It is worth about four or five guineas.

Old English Chairs.—8,245 (West Meath).—Your plain oak chair of the seventeenth century would not realise more than £5 or £6 at auction. The mahogany Chippendale pattern chair is worth about £3. This style of chair would probably be made for the steward's quarters of a wealthy household in the eighteenth century.

Hepplewhite Chair.—8,127 (Newcastle-on-Tyne).—Your two photographs represent a chair made about the end of the eighteenth century in the Hepplewhite manner. The set of six in your possession should be worth from 35 to 40 guineas.

Sheraton Chair.—7,715 (Chesterfield).—Judging from your photograph, your chairs are early nineteenth century specimens made in the Sheraton style. If mahogany, they are worth about two guineas apiece, but if satinwood, their value is slightly more. Advertise them in THE CONNOISSEUR REGISTER.

Queen Anne Cabinet.—8,426 (Baron's Court Road).—As far as we can tell from the photograph you send us, your cabinet is Queen Anne. If in good condition, its value is about £12 12s.

Mahogany Cellarette.—8,367 (Malvern).—Your old English cellarette would bring about 12 to 14 guineas under the hammer.

Claw and Ball Table, &c.—8,462 (Chelmsford).—Your claw and ball table, if old, is worth six or seven guineas. The old double chair, being somewhat scarce and curious, is of similar value.

Italian Chair.—8,260 (Clapham Common).—It is difficult to judge your chair from a photograph. It appears to be Italian, and its value should be six or eight guineas.

Carved Gilt Fire Screen.—7,870 (Tring).—The value of your old English carved gilt fire screen does not exceed six or eight guineas, unless the centre is old tapestry.

Mahogany Knife-Boxes.—7,921 (Berwick-on-Tweed).—A pair of old Sheraton or Chippendale mahogany knife-boxes, as shown in the illustration you enclose, if possessing the original fittings, would realise about £5.

Corner Cupboard.—7,728 (Groombridge).—Your old lacquered corner cupboard is probably English or Dutch of the eighteenth century. It should realise between four and six guineas at auction, though its value depends a good deal of course upon the condition of the painting.

Oak Cabinet.—7,742 (Sidmouth).—Your cabinet appears to be a nondescript piece of furniture, which it would be difficult to judge without actual inspection. Its value is unlikely to exceed £10.

Table.—7,968 (Horsham).—You do not state the wood of which your table is made. We presume, however, it is of oak. We could not, however, venture to give a valuation without inspecting the article.

English Side Table.—8,454 (Tewkesbury).—Your side table appears to be a fine old English example of the end of the eighteenth century. It should fetch a good price at Christie's.

Musical Instruments.—The violins with the Stradivarius label enquired about by the following correspondents are most likely copies worth only 10s. or 15s. apiece:—7,059 (Glasgow), 7,221 (Whitehaven), 7,235 (Colwyn Bay), 7,236 (Belfast), 7,365 (Egremont), 7,425 (Hackney), 7,427 (Bayswater), 7,740 (Yarmouth), 7,793 (Barnet), 8,234 (Wadlington).

8,051 (Stockport).—Your violin bearing the label of Joseph Guarnerius is in all probability a copy of comparatively small value.

Flute.—7,067 (Bridlington).—Your flute, 100 years old, is quite out of date as a musical instrument, and is therefore of little use or value.

Needlework and Glass Pictures.—Painting on Glass.—7,227 (Gravesend).—Judging from your description, your paintings are of small value.

Woolwork Picture.—7,790 (Harlesden).—This is unlikely to be worth more than £1.

Needlework Picture.—8,121 (Brixton).—This is of an unsaleable character.

Objets d'Art.—Lead Jar.—8,200 (Hoxton).—From your description your jar is of modern manufacture, and of no interest to a collector.

Paintings on Glass.—7,679 (Aston).—The four pictures you mention are of some value in this country. *Lady George Lennox* would fetch about 30s., and the rest about £1 apiece.

Satin Handkerchief.—8,017 (Chesterton).—The value of your old satin handkerchief is about 15s. It was printed in the eighteenth century.

Waterford Glass.—8,262 (Sligo).—Good prices are given for fine old Waterford glass. Two fine jugs realised £7 at auction last month.

Italian Bronze.—8,453 (Gosport).—Judging from your photograph, the object of which you send us an enquiry is old Italian work, and as far as we can tell, its purpose was for burning charcoal. Its value should be about £7 10s.

Mosaic Picture.—8,370 (Portsmouth).—From photograph, your mosaic picture is apparently Italian work of the eighteenth century, probably the lid of a snuff box. The value is about 15s. to £1. Your china figure is of Dresden manufacture, but it is without much doubt a modern piece of no special value.

Ivory Caskets.—8,290 (Blackburn).—Your caskets appear, from the photograph, to be Italian work of the sixteenth century. If original, they are worth from £40 to £50.

Old Banknotes.—8,194 (Kingston).—Your notes are worth about 1s. each.

Pictures.—The pictures enquired about by the following correspondents cannot be valued unless the pictures are sent to us for inspection: 7,056 (Cork), 7,066 (Hornsey), 7,102 (Wimbledon), 7,113 (Towyn), 7,130 (Burscough), 7,150 (Willingdon), 7,174 (Hanley), 7,178 (Loughborough), 7,212 (Chichester), 7,270 (Newcastle-on-Tyne), 7,293 (Burford), 7,298 (Winchester), 7,302 (London, W.C.), 7,355 (Hexham), 7,359 (Flimby), 7,372 (Bristol), 7,386 (Painswick), 7,436 (Highgate Hill), 7,440 (Darlington), 7,442 (Old Kent Road), 7,456 (Abergavenny), 5,467 (Ovoca), 7,477 (Hull), 7,532 (Teddington), 7,534 (Hull), 7,537 (Southampton), 7,544 (Erdington), 7,545 (Sudbury), 7,555 (Leamington Spa), 7,563 (Weston), 7,566 (Stoke Newington), 7,603 (Richmond), 7,669 (Salisbury), 7,670 (Brixton), 7,695 (Streatham), 7,705 (Ilford), 7,730 (Holborn), 7,744 (Ventnor), 7,752 (Hull), 7,791 (Bedford), 7,830 (Hull), 7,885 (Edinburgh), 7,903 (Arundel), 7,926 (Maidstone), 7,958 (Paris), 7,957 (Wirksworth), 8,008 (Cromwell Road), 8,009 (Durham), 8,014 (Liverpool), 8,023 (Lichfield), 8,026 (Shrewsbury), 8,029 (Lavender Hill), 8,031 (Dorset), 8,045 (Southsea), 8,049 (Dublin), 8,054 (Hammersmith), 8,062 (Beverley), 8,128 (Romford), 8,129 (Sydney), 8,133 (Crewe), 8,139 (Liphook), 8,178 (Brighton), 8,163 (Leeds), 8,181 (High Wycombe), 8,192 (Petersham), 8,215 (Blackheath), 8,235 (Mildhurst), 8,237 (St. John's), 8,268 (Hampstead), 8,272 (Newark), 8,289 (Grantham), 8,299 (Preston), 8,303 (Lanark), 8,319 (Interlaken), 8,339 (Grimsby), 8,340 (Camden), 8,342 (Banbury), 8,343 (Berlin), 8,352 (Barrowsford), 8,391 (Colchester), 8,392 (Cotham), 8,394 (Manchester), 8,433 (Waterford), 8,436 (Drogheda), 8,469 (York), 8,472 (Kensington), 8,474 (Loughborough), 7,125 (Winchester).

Picture by Boudin.—7,351 (Pudsey).—Your picture, judging from the photograph, may quite possibly be an example of the work of Boudin, but it is impossible to say definitely without seeing the picture itself.

Portrait of Pope.—7,548 (Beckenham).—If your portrait of Pope is by Kneller it would be of considerable value; but it is quite impossible to give any opinion regarding it without seeing it.

7,638 (Birmingham).—As far as can be judged from the photograph sent, your picture is of poor quality, and unlikely to possess much value.

7,714 (Bristol).—The photographs you send are too indistinct to enable us to give you any information regarding your pictures.

7,787 (Parkstone).—As far as can be judged from the photograph, your picture is of poor quality, and unlikely to be of much value, especially in the condition described.

7,788 (Porth).—Judging from the photo your picture appears to possess considerable merit, but it is quite impossible to give a definite opinion regarding it without seeing the canvas itself.

Portrait of King Charles I.—7,918 (St. Lawrence).—Though your picture, judging from the photograph, possesses certain characteristics of Van Dyck's work, it is impossible to say whether it is from that master's brush without seeing the canvas itself.

Answers to Correspondents

Pottery and Porcelain.—**Crown Derby Plates.**—7,633 (Limavady).—These are worth a few shillings each. Your Worcester bowl, marked Grainger, Lee & Co., is too late to be of value. The Waterford glass jug and bowl are worth about £1 each. The china jug is English of late period, and is of little value.

Salt Glaze Sugar Box.—7,668 (Jersey).—If genuine, worth about £2.

Wedgwood Chessmen.—7,485 (Worthing).—If you possess one of the original sets, which are scarce, you should obtain about £40 for it, but modern ones are not worth more than £5. We must see a specimen to judge.

Terra-Cotta Jardinière.—7,691 (Westgate-on-Sea).—We cannot say if your jar is Wedgwood without seeing it. Spode produced similar ones, with cupids, etc., in relief, and used letters to denominate the year of manufacture.

Tobacco Jar, etc.—8,083 (Swanage).—Your old tobacco jar is worth only a few shillings; your plates, judging from sketch, are Spode china, and worth about 5s. apiece. Send a photograph of teapot.

Davenport.—8,089 (Parkstone).—Your green glazed dessert service marked Davenport is worth about 35s.

Earthenware Dish.—8,070 (Bedford).—Your old earthenware dish, judging from the drawing you send us, is Lambeth Delft. It might realise anything from £20 if a good specimen.

Old Jars.—7,716 (Birr).—As far as can be seen from the photograph, your jars are of English make about the beginning of the nineteenth century. Their value cannot be stated definitely unless we see a specimen, but they are no doubt worth several pounds.

Staffordshire Plates.—8,073 (Leeds).—The mark upon your plates is merely a pattern designation. They were probably made by one of the Staffordshire potters of the early nineteenth century. The utmost value of the 12 is £2 10s.

Farmer's Drinking Mug.—7,893 (Highbury).—The value of your specimen is about 15s.

Sunderland Frog Mug.—8,001 (Hinckley).—About 15s. is the value of the curious mug you describe.

Nankin Cloisonné Enamel Vases.—7,681 (Stirling).—If your vases are of the period you mention they are worth several pounds. To give a definite valuation we must see the quality.

Dresden Tureen.—7,686 (Bournemouth).—If your Dresden tureen, marked AR, is genuine, its date is about 1709 to 1726. It is not, however, an article of great saleable value. You might obtain about 30s. for it.

Derby Plate, etc.—7,891 (Wellington).—Your plate painted with bouquets of flowers is late Derby, but as it has been mended its value is very small. The plate, marked with a dagger in blue, is Berlin ware, and worth 10s. or 12s. The one with painted centre, surrounded by dark blue border, appears to be modern Sèvres, and has no collector's value. Your copper lustre bowl is worth 10/-, and the six Coalport cups and saucers about £2.

Earthenware Jug.—7,873 (Cheadle Hulme).—The initials on your jug are probably G.R., and denote "Georgius Rex." The ware is no doubt Grès de Flandres, dating about 1720. Such a large size is unusual, and you should obtain about £2 10s. for it.

The objects enquired about by the following readers cannot be valued unless a photograph is sent:—7,036 (Malden), 7,926 (Maidstone), 7,935 (Cheshire), 7,135 (Windsor), 7,754 (Nottingham), 7,791 (Castlebar), 7,914 (Sheffield), 8,019 (Carluck), 8,106 (Bath), 8,254 (Durham), 8,328 (Guernsey), 8,403 (Snodland), 8,441 (Harrogate).

The objects enquired about by the following correspondents cannot be valued unless they are sent to us for examination:—7,047 (Paris), 7,090 (Liverpool), 7,050 (London East), 7,287

(Tamworth), 7,374 (York), 7,395 (Bolton), 7,526 (Ealing), 7,799 (Belfast), 7,829 (Pontypridd), 7,843 (Latchburn), 7,851 (Bersham), 7,850 (Scarborough), 7,948 (Killiney), 8,013 (Kensington), 8,049 (Dublin), 8,055 (Harrogate), 8,066 (Edinburgh), 8,143 (Ramsgate), 8,190 (Mayfield), 8,193 (New Malden), 8,212 (Blackpool), 8,256 (Stamford), 8,257 (Pembroke), 8,293 (Paisley), 8,308 (London, S.W.), 8,310 (Burton), 8,357 (Sheerness), 8,411 (Ely), 8,420 (Edinburgh), 8,484 (St. Andrews), 7,082 (Canada).

Davenport Jug.—7,040 (Belfast).—Your jug is worth about 7s. 6d.

Maiolica.—8,298 (Ongar).—It is impossible to value your dessert dishes without inspection. The articles are not seventeenth century maiolica. The mark you reproduce was used at Naples in the eighteenth century. Your white jar, with cover, bears the St. Cloud mark (1730 to 1762). You do not state whether the piece is faience or porcelain, but the mark occurs on both. If genuine, it is valuable according to finish and general character.

Bronze Lustre.—8,312 (Edinburgh).—Your description of lustre jug and cups is very vague. If old, they are worth a few shillings apiece.

Wedgwood Water Jug.—8,331 (Paisley).—As your Wedgwood water jug has a pewter lid, it is probably not of the early period interesting to collectors. The price you name seems to be sufficient.

Staffordshire Figures.—8,329 (Earlestown).—Judging from the photographs you send us, your Staffordshire figures are of late period (nineteenth century), and consequently their value is not more than a few shillings apiece.

Staffordshire Teapot.—8,373 (Liverpool).—Your teapot, inscribed "Success to Lord Rodney," and "God Save the King," is probably of old Staffordshire make. Its value is about £1 10s. if perfect.

Sèvres Baskets.—8,457 (Ostersund).—The date of your Sèvres baskets is 1761. The value of the pair may be about £15, though it depends upon how much the one is broken.

Rockingham.—8,243 (Bombay).—Your old tobacco jar, judging from the photograph you send us, may be Rockingham, but we do not recognise the mark "L.M."

Leeds Mug.—8,208 (Dublin).—Your mug is probably Leeds ware of the early nineteenth century. The inscription is similar to that on many other known specimens.

Staffordshire Jug.—8,076 (Dublin).—Judging from the form of your jug, it is probably by one of the Staffordshire makers of about fifty or sixty years ago. Its value is about 15s.

Chinese Vases.—8,491 (Fowey).—We cannot give any opinion upon your Chinese vases unless we see them. The mark you send is vague.

Stamps.—**New Zealand Stamps.**—7,083 (New Zealand).—You do not give sufficient particulars to enable us to value your stamps.

7,307 (Mexico).—Your stamps are valueless.

Cape of Good Hope.—8,374 (Cove).—Your Cape of Good Hope shilling stamp, dated 1863, is worth 10s. if in good condition.

U.S.A.—7,493 (Chesterfield).—The value of your 3 c. and 5 c. stamps of the United States is nil.

Statuary.—**Marble Statue.**—8,494 (Dundee).—Your marble statue of a boy reading, 42 inches high, mounted on a Segaglia pedestal 36 inches high, would bring several pounds at auction in London if it is an old work. As you cannot say who is the sculptor, however, or give any information as to the date and quality of the work, it is impossible for us to say anything further unless we inspect it. The word Evangelium refers, of course, to the book.





THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

482 (Torquay).—Sir Thomas Edmonds, Treasurer to the Household in the reign of James I., was fifth son of Thomas Edmonds, Customer of Plymouth (by Joan, his wife, daughter of Anthony Delabere, of Sherborne, Co. Dorset), and married a daughter of Sir John Wood, Clerk of the Signet, by whom he had issue a son, Henry, who, at the Coronation of Charles I., was made a Knight of the Bath; and a daughter, Mary, who married Robert Mildmay, son and heir of Henry Mildmay, of Waltham, in Essex. Edmonds became Envoy to the French Court about 1588, and in May, 1596, was appointed Secretary "for the foreign tongue" to Queen Elizabeth. In 1600, he served as Commissioner at the Treaty of Boulogne, and on May 11th, 1603, was knighted by James I. at Greenwich. About this time we find him mentioned in the Memoirs of the Duke of Sully as "little Edmonds," complaining that his services were ill rewarded. Shortly afterwards, however, he was sent again to Brussels, and later, as Ambassador Leger to Paris. Returning home in 1616, he was appointed Comptroller of the Household, and was at the same time created a Privy Councillor. He afterwards succeeded Lord Wotton as Treasurer of the Household, and in 1620 was appointed Clerk of the Crown in the Court of King's Bench. He died at an advanced age in 1639.

493 (Londonderry).—William Portal, tutor to King George III., and afterwards, successively, Vicar of Clowne, Co. Derby, and

of Fambridge, in Essex, was the younger son of Jean François de Portal, who resided at the Château de la Portalière, near St. Hippolyte, in the Cevennes, and was one of the victims of the religious persecution which followed on the Revocation of the Edict of Nantes in 1685. William and his eldest brother, Henry, were, with difficulty, sent to England, where the former entered Holy Orders. The family of Portal, or de Portal, appears to have established itself in Languedoc at the end of the eleventh century, and Jean François de Portal is stated to have been the fifteenth in the direct line of descent from Oldric de Portallo, "capitoul de Toulouse," 1204. William Portal died in 176c, leaving issue. The Arms on the sketch, viz.—*Argent, a lion rampant sable, on a chief azure, six mullets or, three and three; Crest: A portal, flanked by two towers, each tower charged with a fleur-de-lis*, are those of the Portal family.

498 (London).—Arabella Churchill was the eldest daughter of Sir Winston Churchill (by Elizabeth his wife, daughter of Sir John Drake, Knight of Ash, Co. Devon) and sister of John, the first and celebrated Duke of Marlborough. By King James II. she had three illegitimate children, (1) James Fitz-James, the Marshal Duke of Berwick, (2) Henry Fitz-James, commonly called the Grand Prior, who was created Duke of Albemarle, and (3) Henrietta, who married Henry, first Lord Waldegrave. Arabella Churchill afterwards married Col. Charles Godfrey, Master of the Jewel Office, and died in 1714, leaving by him a daughter, Charlotte, who married Hugh Boscawen, Viscount Falmouth.

506 (London).—Charles Radcliffe, who was beheaded in 1746, was a younger son of Sir Francis Radcliffe, second Earl of Derwentwater, by Mary Tudor, his wife, illegitimate daughter of Charles II. and Mrs. Davis. He married Charlotte, Countess of Newburgh (in her own right), and left, besides other issue, a son, James, who on the death of his mother became third Earl of Newburgh. Radcliffe joined his brother, Derwentwater, in the treasonable attempt of 1715 to place the Chevalier St. George upon the throne, with the result that both he and his brother were made prisoners, sent to the Tower, and shortly afterwards condemned to death. Derwentwater was beheaded upon Tower Hill, February 24th, 1716, when all his honours, including the baronetcy, fell under the attainder. Charles Radcliffe, however, effected his escape and fled to France, but, still adhering to the fortunes of the Stuarts, he embarked to join Charles Edward in 1746, when he was again made prisoner, and in the following year beheaded under the former sentence.

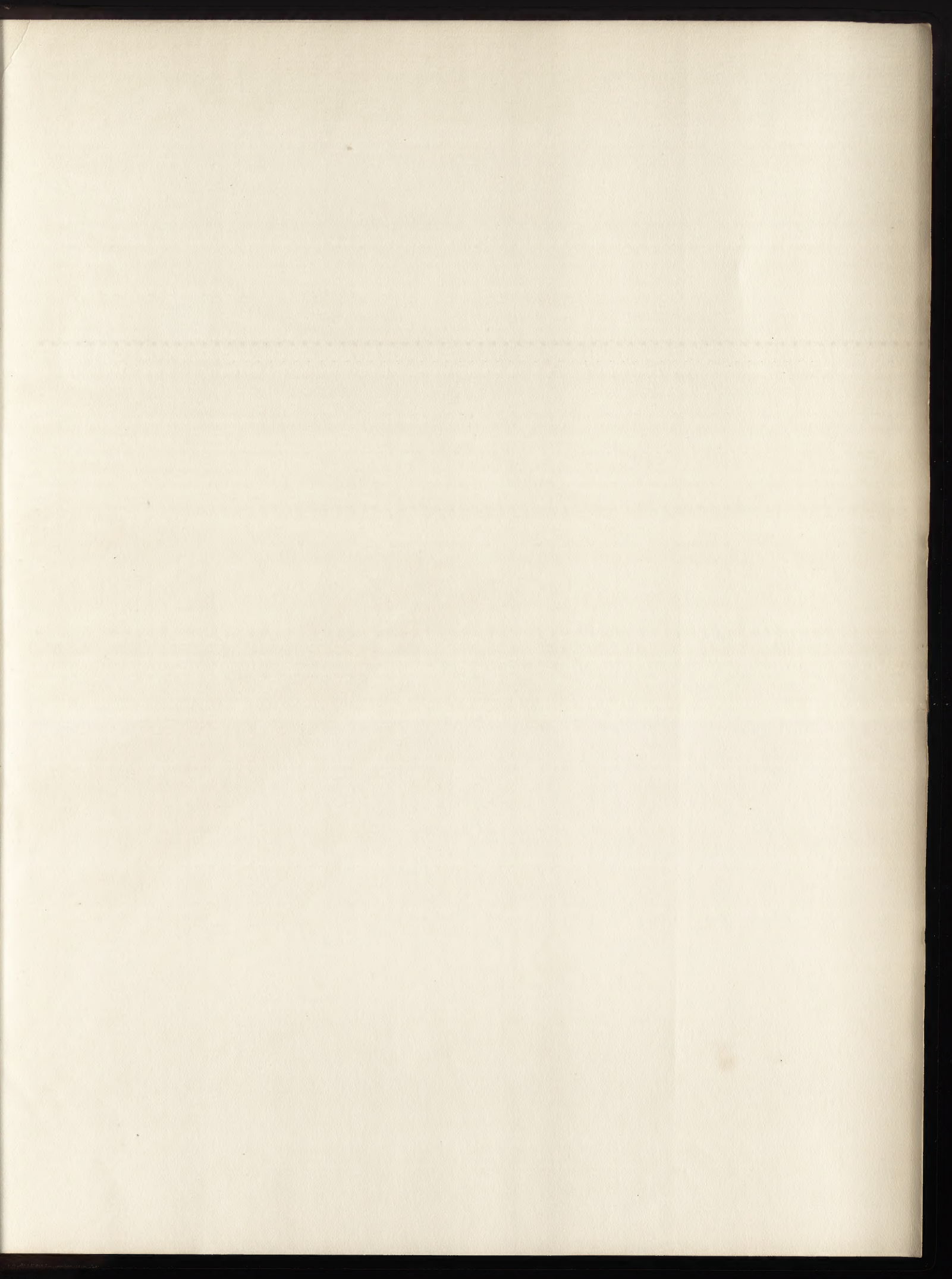
512 (New York).—General Washington used the same arms as those borne by the family of Washington, of Sulgrave: *Arg. two bars gules, in chief three mullets of the second; Crest: A raven with wings endorsed proper issuing out of a ducal coronet or*. Soon after Washington became first President of the Republic an interesting correspondence took place between him and Sir Isaac Heard, Garter King of Arms, on the subject of his ancestry, which brought to light many facts concerning the genealogical history of his family.

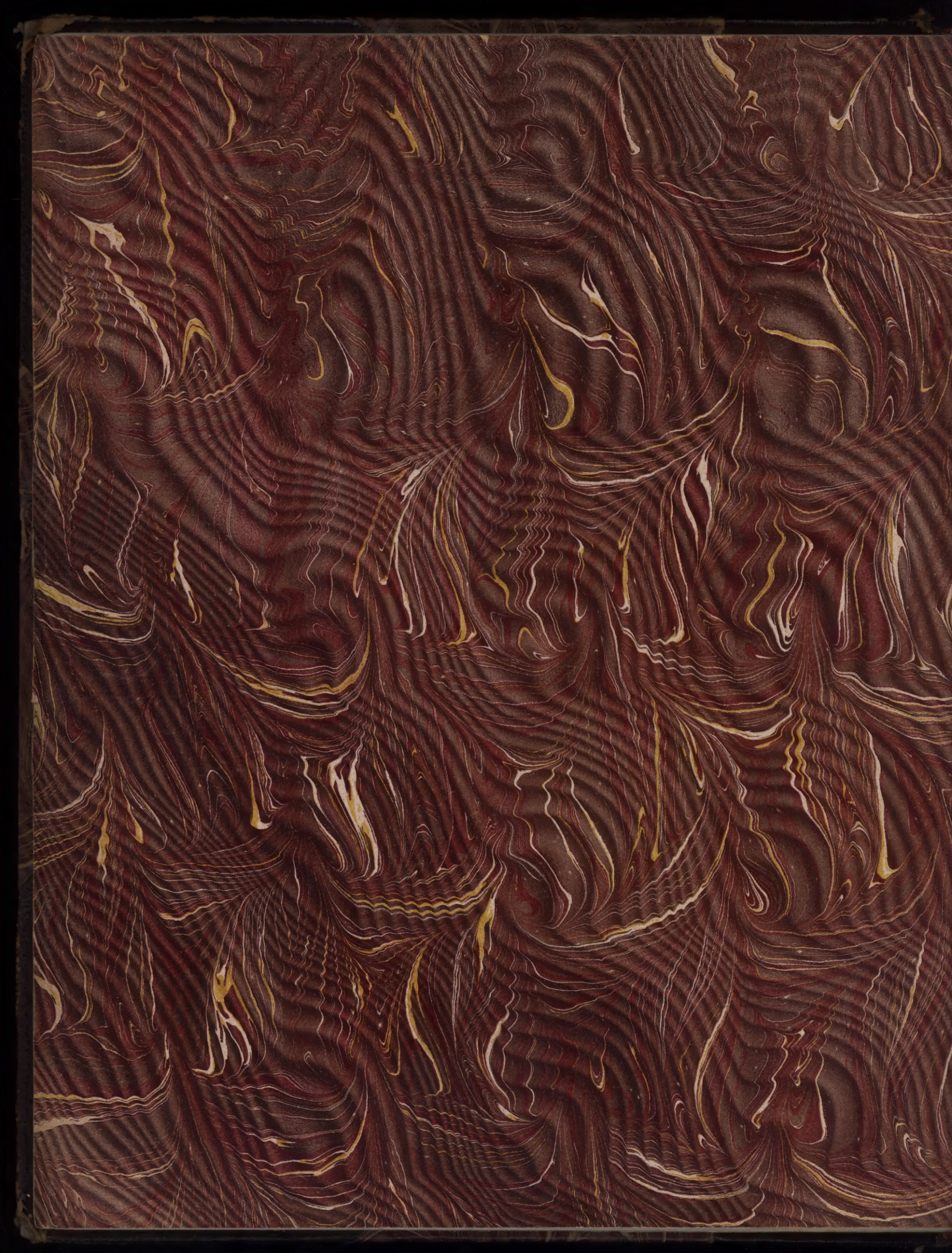












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